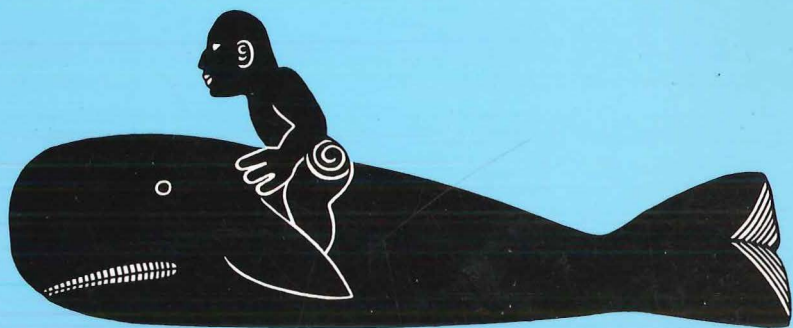


Ngā Kōrero a Pita Kāpiti



THE TEACHINGS OF PITA KĀPITI

Translated, edited and annotated by
Anaru Reedy

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Anaru Totorewa Reedy thanks the tupuna who have left us this great legacy.

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The untitled manuscript of Pita Kāpiti, containing material dictated by Pita Kāpiti and written down by Mohi Turei is housed in the Polynesian Society Collection held at the Alexander Turnbull Library, Wellington (MS Papers 1187-076):

Pita Kapiti - Book of East Coast legends, waiata, and whakapapa

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Translated, edited and annotated by
ANARU REEDY



CANTERBURY UNIVERSITY PRESS



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translated, edited and annotated by Helen Hogan (1994)

My first dedication is to my wife Beverley for the aroha
and kindness that she has given me without question
throughout our married lives.

He tohu aroha tēnei ki taku hoa rangatira ki a
Beverley Mary Reedy.

Nā tō hoa tāne, nā Anaru Reedy

My second dedication is to the people of Ngāti Porou
for their aroha and care of our taonga.

Ngā mihi nui, ngā mihi aroha ki a koutou ko ngā
tāngata whanaunga i te kāinga, e pupuri ana, e tiaki
ana, i ngā taonga hirahira a ō tātou mātua tūpuna.

Nāku anō, nā Anaru Reedy

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I wish also to acknowledge Dr Margaret Orbell for her input. Without her undoubted skill and experience in preparing work of this nature for publication, I would most certainly have been struggling to maintain the high standards that she sets for herself.

I wish to thank the Historical Branch of the Internal Affairs Department for offering me the Māori Research Fellowship for 1994–95. This position enabled me to work full time on the Pita Kāpiti manuscript, and also on the second volume of the writings of Mohi Ruatapu. It is also appropriate here for me to thank Canterbury University Press for publishing this book, and for the expert assistance and guidance they have given me.

Kia ora tātou
nā Anaru Reedy

Contents

Ngā Whakataukī o Ngāti Porou

9

Introduction

13

Ngā Kōrero a Pita Kāpiti

25

The Teachings of Pita Kāpiti

75

Notes

129

References

149

Glossary

151

Ngā Whakataukī o Ngāti Porou

He kōrero, he tauparapara, he mihi aroha ki ngā tāngata e whai pai ana i ngā kōrero a Pita Kāpiti, tohunga kaiako o Te Tapere-nui-o-Whātonga whare wānanga o Ngāti Porou.

Ko Hikurangi te maunga
Ko Waiapu te awa
Ko Ngāti Porou te iwi
Ko Toi-kai-rākau, ko Toi-te-hua-tahi, ko Toi-te-
mātahi, te tūpuna.

E tipu, e rea, mō ngā rā o tō ao
Ko tō ringa ki ngā rākau a te Pākehā
Hei ara mō tō tinana,
Ko tō ngākau ki ngā taonga a ō tātou mātua tūpuna
Hei tikitiki mō tō māhuna,
Ko tō wairua ki tōu atua
Nāna nei ngā mea katoa.

– *nā Apirana Turupa Ngata*

Tō mātou Reo, tō mātou Kawa, me ō mātou Tikanga:

Ko te reo

Ko te whakataukī tēnei hei tīmatanga kōrero mō koutou, ko ngā kaiwhakaaro, ngā kaiwhakahaere, ngā kaiako, ngā pūkenga, ngā tohunga, ngā rangatira, me ngā tumu-whakarae rānei o Te Tipuna Reo.

Mehemea ka kī mai koe ki ahau he aha te mea nui kei roto

i tēnei ao, māku rā e kī atu ki a kōutou, ko ngā Ira Atua, ko te tangata, me te mita o tōna reo.

Na, ki ahau nei, e tōtika, e pūmau ana te kōrero kai te mea mai nei, ko te whai, me te ako i te kupu te tīmatanga o te whakakoi, me te whakapakari i te mātauranga, hinengaro rānei o te tangata. Kei roto i te kupu te huarahi hei ārahi, hei atawhai, hei whakakoi, hei whakahihiko, hei whakapakari, hei whakatinana, hei whakatāngorongoro i te ngao, hei whakaohoho, hei whakamana rawa, kia mauri tau ai, te pupuri kia kore ai e tātaramoa.

E tūmanakohia ana tēnei ki ngā kaiwhakahaere me ngā kaiwhakaaro, kia maumahara ki te rangatiratanga o tēnā iwi, o tēnā iwi, me ōna mana i ahu mai i ngā tīpuna nō te ao kōhatu. Hei kārangaranga anō hoki tēnei ki a koutou katoa nō ngā whānau whānui puta noa, kia whakatāpiria mai ai te mahana me te aroha, kia hohou ki roto i ngā paripari ihi, wewehi, wawana rānei, hei whare whakairo mai i ērā o ngā iwi rangatira puta noa anō hoki i te pūtaiao, whakawhiti atu ki te Moana nui a Kiwa, ki Tawhiti-nui, ki Tawhiti-roa, ki Tawhiti-pāmamao rānō.

Ko te kawa

Ko ngā mahi nunui, mahi whakahirahira, kia riro āiane mā te tāngata whenua o ia rohe e pupuri, e whakatūwhera, e whakahaere i te kawa o tō tātou taonga, ko te Reo. Kāore he kōrero ki tua atu o tēnei. Ngā mea o tau iwi e hiahia ana ki te awhi i te kaupapa whakaohaoha i tō tātou reo rangatira, koia, peka mai rā i raro i te maru o te pono. Kaua e whakaaro pōheaheatia he mahi ngāwari tēnei, kia tūturu rawa te hara-mai, koi tāmia, koi kānewhatia e koutou, e tātou rā hoki, ētahi o ngā wāhanga tapu o te taonga nei ki a tātou.

Ko ngā tikanga

Kei raro i te maru o ngā whare-wānanga-ā-iwi o te motu nei, kia kaua e wareware ki ngā tikanga, ki ngā taonga o te whenua, o ngā roto, o ngā wai Māori, ngā puna waiariki, ngā toka (āhuru), ngā ara moana, ngā toka kākāriki i heke iho i ngā whetū, ngā wai ū a tama o tana kete, ngā ātea pā tūwatawata me ōna pā harakeke, ngā hua o roto i ngā kete e tōru i tikina i te rangi tūhāhā, mai Murihiku ki Muriwhenua, puta noa ki ngā ngaru whatiwhati i Tiritiri-moana, ki Rakiura, whakawhiti atu ki Te Wharekauri.

Nā reira koutou ko ngā uri whakatupuranga o *Horouta*, *Nukutere*, *Tere-ā-nini*, *Tākitimu* waka, mai Tōrere ki Toka-a-Taiau, Nukutaurua ki Pāpāwai, tae noa ki Raukawa Moana, ngā mihi nui, ngā mihi aroha hoki ki a koutou katoa. Kāre he otinga mō aua tikanga nei, ka mihi atu ka mihi mai. Ko ngā kōrero poto rawa kai te whai mai nei, ko ngā kōrero mō tērā tino tohunga tangata a Mohi Tūrei. Nāna tonu i tuhituhi i te nuinga o ngā kōrero tawhito a tōna tipuna, a te Pita Kāpiti nei, mō tātou. Kua roa rawa te wā e ngaro ana ngā kōrero nei, na, kua hoki mai ki a tātou i tēnei wā.

He tangata mātauranga, he tangata toa ki te riri a Mohi. Nō Ngāti Hokopū hapū ia. Ko te ingoa tawhito o tēnei hapū nō mua noa atu ko Te Whānau a Rārewa, nō Ngāti Porou iwi tonu. Tētahi o ōna rangatira toa ki te riri, ko Kakatarau, koia te kaiārahi o te ope taua i te riri kai Toka-a-Kūkū i te tau kotahi mano, waru rau, toru tekau mā ono. Ko tana tungāne a Mōkena Kōhere tētahi o ngā tāngata toa nei ki te riri. Ko ia te toa o te ope taua kūpapa, i patua i ngā Hauhau i te tau kotahi mano, waru rau, ono tekau mā rima.

Ko Omanga, o te hapū o Ngāti Hokopū, te pāpā o Mohi Tūrei. Ko tana māmā ko Mākere Tangikūkū, o te Aitanga a Materoa. Ko taku hapū tēnei, kai Whareponga te kāinga o te hapū nei. E ai ki ngā kōrero i whānau tēnei tangata a Mohi Tūrei i Te Kautuku. Ko tēnei te kāinga tūturu o te Hapū a Ngāti Hokopū. Nā reira he nui tonu ōna kōrero. Koutou e hiahia ana ki te kōrero i ōna kōrero whānui, me titiro ki te pukapuka, *The Autobiography of a Māori*, nā Rēweti Kōhere i tuhi i te tau 1951,

NGĀ KŌRERO A PITA KĀPITI

nā A. H. & A. W. Reed i tā. Tērā pea kai a tētahi o koutou ko ngā whanaunga i te kāinga ngā kōrero tōtika mō te tangata nei, mā te wā pea ka kite.

Nā reira O-hine-waiapu tāngata, tīkina mai tā tātou taonga, kai a koutou te kawa manaaki. Kai te kī te tangata he maumau tāima te waiho i ngā kōrero nei ki rō pukapuka, ko te wāhi tōtika mō ēnei kai roto i te hinengaro tangata. Na, kia mōhio mai koutou, e waimaria ana tēnei i te mea kua whakaae taku tuakana, a Amster, ki te kawa i tā tātou taonga i te Ngutu awa o Waiapu, waenga hōtoke 1997 neke atu.

Nā reira koutou ko ngā whanaunga kai te riu o tō tātou awa, e pupuri ana i te pūtake o te hā o tō tātou iwi, tēnei tō koutou mokopuna ko Anaru e mihi atu ana ki a koutou katoa.

Hei konei rā

nā Anaru Totorewa Reedy

Ka huri.

Introduction

Pita Kāpiti, a tohunga of high standing, lived in the Waiapu Valley on the East Coast. His dates of birth and death are not known, but it is likely that he was born in the first decade of the nineteenth century; certainly he was an old man in the 1870s. In his youth he attended Te Tapere-nui-a-Whātonga, the whare wānanga in the Waiapu region, and received a full traditional education. Although he later became a Christian, he continued to officiate in certain respects as a tohunga and to pass on traditional knowledge to his students.

Many tohunga and orators at this time had a profound knowledge of both Māori tradition and Christian teachings, and they drew freely upon the resources that both of these disciplines offered them. These men had a wonderful breadth of learning and they were able to combine Christian belief with a specialised knowledge of Māori history and tikanga. Nevertheless, as Herbert Williams (1935: 225) tells us, Pita Kāpiti, 'though he had accepted baptism, still felt that there were items of the sacred teachings which he could not divulge to his protégé, Mohi Tūrei, to whom he confided a great deal'. For Pita there were certain areas of knowledge that remained highly tapu despite his Christianity. Perhaps, too, he felt that in a changing world there were some traditional teachings that could not now be properly understood.

Yet it was under Pita Kāpiti's guidance that Mohi Tūrei Tangaroapeau became a towering figure on the East Coast and beyond, a spiritual leader famed for his whaikōrero and his force of character. Born at Te Kautuku in the Waiapu Valley in about 1830, he was educated in Tūranga (the Gisborne district) at William Williams' school at Waerenga-a-Hika, where all the teaching was in Māori. In 1864 he was ordained deacon in the

Anglican Church. During the fighting that occurred in the following years between factions on the East Coast, he played an important part in resisting Hauhau doctrines and counselling peace; later he joined Rāpata Wahawaha in ensuring that unity once more prevailed among the hapū of Ngāti Porou. Subsequently he became a Anglican minister.

The Reverend Mohi Tūrei was a great orator and also a great preacher; in both of these roles he drew upon the same resources of knowledge and eloquence. He was a composer of powerful haka and he took part in the carving of two wharenui, Hinewaiapu and Tūwhakairiora. As well he was a prolific writer, especially during the last fifteen years of his life, when he was confined to his bed. During this time he became a major contributor to the Māori journal *Te Pipiwhararua* and also published in the *Journal of the Polynesian Society* a classic account of the life of the famous Tūwhakairiora. He died in 1914.

In an account of Mohi's life, the Ngāti Porou writer Rēweti Kōhere (1953: 11) describes how in his youth he saw and heard Mohi take the leading part in a ceremony for which he had been prepared by Pita Kāpiti. This was the ritual presentation on a marae of birds – in this case, kererū – which had been caught in the mountainous interior, cooked, then preserved in their own fat in gourds, or calabashes. The term tau manu [bird chants] refers to the ancient karakia that were recited by the tohunga as the party of hunters came forward bearing this delicacy, evidence of their skill and hard work.

Rēweti writes as follows:

I have never forgotten his recital of the tau manu. He led a party carrying a number of calabashes full of preserved pigeons while he recited the tau manu. I have never heard the like of it since.

The manuscript

The words of the tau manu that Mohi recited on this occasion are given, with much else, in the manuscript that is here presented and translated. A note on the first page of this manuscript tells us that it was 'written at the dictation of an old tohunga, Pita Kāpiti'. As well there is the following information: 'Nā Raka tēnei pukapuka, he mea tuhituhi e au, e Mohi Tūrei Tangaroapeau o Waiapu.' [This manuscript belongs to Locke and was written by me, Mohi Tūrei Tangaroapeau of Waiapu.]

Samuel Locke was a Pākehā, a government official whose work brought him into contact with Māori people on the East Coast in the 1870s. During this time he acquired several important manuscripts relating to East Coast tradition, including one written by the tohunga Mohi Ruatapu. These manuscripts are now in the Alexander Turnbull Library in Wellington, where they are accessible to all interested persons. We must be grateful for the part that Samuel Locke played in ensuring the preservation of these unique documents relating to our history.

It was probably in the 1870s that Mohi Tūrei recorded this material at Pita Kāpiti's dictation. Mohi was then a man in his forties, and having been well taught by Pita he must have been familiar with the accounts he was writing down. He must have written them not for his own instruction but to make them available to future generations.

Pita Kāpiti's history contains seven narratives. All but one of these accounts relate in one way and another to ancestral voyages made to Aotearoa from the homeland of Hawaiki, and to the rituals and other practices which were established at this time. Indeed his manuscript is remarkable for the detail it provides about ceremonial procedures. It is the most important single source of information about the rituals with which he deals, and it is therefore of national significance as well as being so important to us of Ngāti Porou.

When a Māori authority on tradition describes events that took place in Hawaiki and the exploits of our early tūpuna who made the voyage to Aotearoa, he is speaking about the past

but he is also explaining a great deal about the present. This is because all of these events were believed to show in numerous ways how people could live successfully in this world. The first actions of the ancestors established patterns of behaviour which were followed by later generations.

Seven kōrero

Pita Kāpiti first describes the practices that were associated with bird-hunting. The ranges behind the Waiapu Valley provided an abundant supply of kererū, kākā and tūī. According to tradition, the procedures that men followed each year when snaring and spearing these birds had been established in the beginning by the first ancestors on their arrival from Hawaiki.

For Ngāti Porou the most important of the waka that sailed here from Hawaiki is the *Horouta*. Each of the people on board this ship had their own special knowledge and their own role to perform. Three men, Tāne-here-ti, Kōneke and Te Paki, brought with them the knowledge necessary for bird-hunting, both the practical procedures and the essential rituals. When the *Horouta* needed repairs and lay for a while on the shore near Whakatāne, these three men set out to hunt birds in the forests nearby. They did this, we are told, in order to provide suitable food for the workmen who were to repair the vessel.

In describing these events Pita Kāpiti deals mostly with the tau manu [bird chants] which were recited by the tohunga at the different stages in the proceedings. Some of these tau manu, as we have seen, are those which Rēweti Kōhere long ago heard Mohi Tūrei reciting during the ceremonial presentation of gourds containing preserved birds. And this helps us to understand why Māori religious tradition contains the words of so many karakia.

These karakia had been brought from Hawaiki, and they gained their mana from this fact. When Mohi Tūrei recited the tau manu on the marae in his capacity as tohunga, he was following the precedent set by the man who had first done this

after his arrival on the *Horouta*. In reliving this religious tradition (or myth), Mohi was gaining direct access to the powers brought from Hawaiki.

Pita Kāpiti's second story is about Paikea, the great ancestor of Ngāti Porou who arrived from Hawaiki on the back of a whale. The background of events in Hawaiki is described, then Paikea's journey across the ocean. After his arrival in Aotearoa Paikea makes his way south, stopping for a while at Whakatāne then continuing on to Te Kautuku in the Waiapu region. There he marries Huturangi, daughter of Whiro-nui and his wife Ārai-ara. (Whiro-nui had recently arrived on the *Nukutere* and was himself an important rangatira; his house, Te Tapere-nui-a-Whātonga, must have been the origin of the later whare wānanga of this name.) Afterwards Paikea takes up his travels again, moving further south with Huturangi and settling down at last in Whāngārā.

Pita Kāpiti's third story follows from that of Paikea. Having given a whakapapa that has Porourangi as a great grandson of Paikea and Huturangi, Pita now goes back and takes up the story of Porourangi himself. As Pita explains, Porourangi is the tupuna from whom we of Ngāti Porou take our name. Pita tells how Porourangi's death occurred, and this is of great interest because it is, so far as I know, the only place where this information is given.

Pita Kāpiti's fourth story is about Māia-poroaki, who, like Paikea, travelled across the ocean in an unusual manner through the force of a potent karakia. Basically this tradition tells how the gourd – a most valuable plant – was introduced to Aotearoa by Māia, and how he then instigated the proper procedures and rituals necessary for its cultivation.

The fifth story is a long and important account of the voyage from Hawaiki of the *Tākitimu*. We learn of dissensions in Hawaiki that lead to this expedition, and of the possessions that Ruawhārō and Tūpai bring from Hawaiki: the tapu knowledge and the whales that Timu-whakairia has given them, and the powerful atua that obey their karakia and accompany them to their new home. Significant events occur during the voyage, and a number of precedents are created.

The karakia that are recited on the way are also given, since these are the treasured possessions of later generations.

The sixth story is about another famous waka, the *Horouta*. In Pita Kāpiti's version the events leading to this voyage are unusual in that they begin in Aotearoa with Toi-te-hua-tahi, a very early inhabitant who came here soon after Māui had fished up the land. Toi at first did not possess the kūmara but had only wild plant foods such as fernroot. Then two visitors from Hawaiki introduce him to the kūmara, and he likes it so much that the *Horouta* is sent to acquire it from Hawaiki. Karakia are once again crucial to the success of this expedition, and many precedents are set for future generations.

Pita Kāpiti's last account follows directly on from this, for it gives detailed information about the complex rituals that used to accompany the planting, cultivation and harvesting of the kūmara. It can be seen that many of these karakia relate in different ways to the voyage of the *Horouta*. In a sense, the tohunga and the planters were re-enacting each year some of the events recounted in this ancient tradition. Through Pita's description we can glimpse the elaborate ceremonies that were performed, most especially at planting time, when first and foremost the tohunga had to prepare and plant the small tapu tautāne field that was dedicated to the atua. Then a communal field was planted by men robed in fine garments. Lastly, each man (that is, probably, each head of a whānau) would organise the planting of his own field. They took turns to do this over a number of days, each man preparing a celebratory meal for the group of workers who would assemble to assist with the task.

There is so much here that all the details cannot be fully understood. In particular, the language of the karakia is dense and often cryptic; while progress has been made in translating them, at some points these translations are tentative and provisional. There is no doubt in my mind, however, that as more manuscripts are deciphered in the future, more and more will be understood.

A personal view

There are so many connections still between our world now and the world of Pita Kāpiti and Mohi Tūrei. Working on Pita's manuscript has brought back childhood memories that are so vivid in my mind. Reading his accounts of the ancient art of kererū-snaring, I remembered how as a child I actually saw a waka kererū (pigeon-snaring trough) in the attic of my Grampa's house in Tikitiki, in the Poroporo River valley. From memory, it was about one and a half metres long. It was a very dark brown, quite heavy, and hollowed out like a waka. I do not remember seeing any nooses or other parts of the apparatus, but both ends had narrow curving arms and these were obviously there to be attached to the fork of a tree.

That was in 1951 when I was seven years old, and we played with it; in fact we played with a lot of precious taonga we were not meant to touch. To me they were the most beautiful things I had ever seen, and I longed for the day when I would be able to make them and own them just as my tūpuna had done. Sadly the artifacts have all but disappeared and the house is in ruins. As is the natural tikanga of any Māori, I mourn the passing of this most capable generation of Māori people. They were powerful intellectuals, masters of two cultures, and they were stylish; the estates they left us bear witness to that fact.

The weekends when Mum and Dad took us to Tikitiki or Waitangirua were times of joy and plenty. Reading Pita Kāpiti's accounts, I recall that my tupuna rangatira Arapeta Chesley, father of Nanny Taka, practised much of the tikanga that Pita is talking about. Arapeta was very elderly when I first saw him all those years ago, and we were told that he was the tupuna who knew and practised the ancient tikanga Māori. He was the one who had a deep understanding of the old Māori knowledge, and I can remember hearing him singing whakapapa, waiata and karakia. Young as I was, I knew there was something very special about this old tupuna. Only recently have I begun to understand some of the characteristics of his mana.

The lives of my mother's parents were structured around the land and they worked it with awesome strength. With their parents before them, they combined the traditional knowledge of our forefathers with that of the European to work the land and to sustain themselves through good times and bad. They had come through a global war, a crippling depression, another major war, and eventual cultural and geographical dislocation. The strength and mana of traditional Māori values gave way to social welfare benefits and state houses in Gisborne and in Wellington. They had lived their lives to the full, and their years of retirement are another story. My interest is in how they used their knowledge of tikanga Māori tūturu – knowledge similar to that which Pita Kāpiti's manuscript records – to survive in Tikitiki, the beautiful place that was their home.

One of the most important things that I still feel and hear about the people of my Grampa's generation is the waiata and karakia they would sing while working the kūmara, potato and vegetable gardens. I did not really appreciate what was being sung, and I just dismissed the practice as something they did to perhaps anaesthetise the trauma of their long hours of hard labour. Dr Tāmāti Reedy tells me that he can remember his father George, and George's eldest brother, Arnold Reedy, singing the same karakia while they worked in the fields at Waitangirua.

The estate at Waitangirua was the home of my grandparents on my father's side. The making of the kete, the sorting of the kūmara, the burying of the kūmara, and finally the storage, distribution and eating of the kūmara, both at Tikitiki and at Waitangirua, are memories that are so important to me.

Once the ploughing, disking and harrowing of the fields were completed, the important task of preparing the kūmara puke [mounds] was started. These were individually prepared, set very neatly in rows so they lined up with every other puke north, east, south or west. They were set at equal distances apart, and planting was orientated to the rising and setting of the sun. Grampa hand-sifted every one of these puke, and it was back-breaking work. Each puke was planted individually. When both plants and weeds had grown, many hands were

needed to pull the weeds from the puke to allow the young kūmara to grow strong.

I was never a very willing helper when it came to weeding these plots, nor was anyone else for that matter; Grampa just toiled away with his amazing strength. The many acres of gardens on his farm, and those on the farm of his talented brother Pine Taiapa, were a joy to behold. As the year progressed, our visits to Tikitiki became more frequent, and we could now see where all sorts of crops were beginning to ripen in the huge plots. If we were not in the fruit trees gorging ourselves on greengages, plums, apples, nectarines and apricots, we were in the tall tawa trees stuffing ourselves with tawa berries and the delicious tāwhara fruit. It is a very rare fruit to find today.

I can remember helping Grampa build the rua kūmara [kūmara storage pits], but we were too young at the time to fully understand what was going on. We seemed to just get in his way more often than not and we suffered many tongue-lashings. These rua were monstrous earthworks for a single person. Sometimes he actually tunnelled into the side of the hills around the farm, and he moved huge amounts of earth with shovel, horse and cart. Our job was to go down to the swamp near the homestead, cut the kākaho and tie them into bundles six foot long and six inches thick. Again our input was never very helpful, and we invariably left a trail of leaves from the swamp to the rua site.

Grampa used this material for lining the rua; he lashed it to the ponga logs along the roof, walls and floor, also to the door, which he constructed last. Much of the kūmara was stored in kete for ease of handling, and every week they were checked for rot and rats. The kete with the seed kūmara for next year's planting were usually put in separate rua that had manuka shelves in them. Sometimes much of the kūmara was placed on the floor of the rua, along with the potato crop, but it was never just dumped there; Grampa would never tolerate any rough handling of the kūmara. I can still remember the distinctive odour of the inside of these kūmara pits, an earthy warm humid smell.

Then the season of mists, rain and cold would begin to test how well the work of the late summer months had been done. It was always interesting to hear my grandparents speak of the seasons of the year, and the saying that springs to mind is 'Te wā o te kohu me te makuru pūkarakara'. Dr Tāmati Reedy recently used this saying and explained to us that it had been given him by one of our late uncles, H. M. Ngata. 'This is the season of gentle mists and fruitfulness,' they would say. It was a time to reap, store and enjoy the fruits of one's labours.

My grandparents were very generous people, and a good proportion of the year's harvest went to needy whānau around the district. And of course a good deal of it was used for functions, hui and tangi at the local marae. This was standard practice everywhere you went on the Coast during this period of time. Whānau from the Waiapu River valley, too numerous to mention here, have long been recognised as very humble and generous people. Their tikanga aroha for all people is famous everywhere.

Kūmara planting in the Waiapu River valley has been an ongoing tradition since the first precious tubers were unloaded there from the *Horouta* after the epic journey that waka made from Aotearoa to Hawaiki, then back with the kūmara. The valley has an ideal climate and very good alluvial soils suitable for kūmara; in fact it is quite possible because of these ideal conditions to grow two crops of kūmara or potatoes in the one season.

The *Horouta* waka, as Pita Kāpiti states in this book, belonged to the early tupuna Toi-te-hua-tahi. Pita Kāpiti taught that Toi's pā was at Whitianga, but others say that Toi's whānau built the waka at Whāngārā after they arrived there from Hawaiki. This is a long period of time to be growing kūmara, and a long time to be using the same karakia for the tasks involved in this very physical but most elegant occupation.

Our people saw no reason to proliferate the output of this plant, preferring instead to grow just enough for their annual needs and seed supplies for the following year. The technique as explained by Kāpiti was developed from centuries of ritual practice, and a desire for a strictly regimented approach to all

physical activity by all people who worked in the gardens. It is easy for some to dismiss these ancient agricultural practices as time-wasting, non-productive and just plain gobble-de-gook. This attitude is a real shame, and I think the time is right to encourage people to look very carefully at the total work of this very wise Ngāti Porou tohunga.

I have always admired most of the things that my ancestors practised in ancient times, and since working with this book my admiration for Pita Kāpiti has grown even stronger. In my opinion, the works of tohunga such as Pita Kāpiti and his colleague Mohi Ruatapu will put back much meaning and mana in our lives, and the rangatahi of Ngāti Porou and our mōrehu kaumātua will have great pleasure and pride in realising, without any arrogance, who we are and where we have come from.

Pita Kāpiti, Mohi Ruatapu, Mohi Tūrei, Hēnare Pōtae, Tuta Nihoniho, Rāpata Wahawaha, Wiremu Tamawhaikai, Rēweti Kōhere, Pine and John Taiapa, Haanara Te Ohāki and Wī Pēwhairangi Reedy, to name but a few, have done just that for me. They are the real icons of our precious Māori heritage. Their deeds, their lives, their work, their beliefs, and indeed their histories must be acknowledged in the appropriate way by our iwi simply because they were very powerful and performance-orientated people. They have provided the incentive and the motivation for us all to put the proverbial tikitiki back where it belongs, if we dare: 'Kai runga i te māhuna o te tangata.'

Each generation, I believe, has a responsibility to honour their kaumātua, manaaki their mokopuna, and have respect for their mātua.

Nā reira koutou ko ngā mātua tūpuna rangatira, moe mai rā i roto i te poho o Papatūānuku, me tōna ake hoa tāne a Ranginuiātea. Koia tēnei ko ngā atua tūturu a ō tātou mātua tūpuna, arā o te hunga tangata, te ira tangata, tae noa ki ngā tuākana, ko ngā rākau, me ēra atu mea o te ao tū roa.

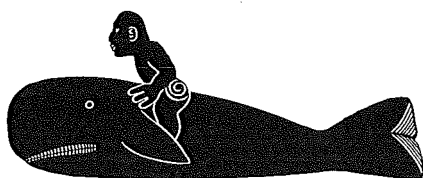
Tēnā anō hoki koutou ko ngā kaumātua i te kāinga e tangitangi tūpāpaku ana. Kei te aroha atu ki a rātou mā e

NGĀ KŌRERO A PITA KĀPITI

whakamā ana ki te puta mai ki te tangi ki ō rātou taonga, a tēnei mea ko tō rātou nā mate. Nā reira anō, me waiho wēnei kōrero āku hei mea tīmata tō mua i ngā kōrero whānui kāore anō kia tā.

Me mutu rā ngā kōrero nei i te whakataukī o tō tātou tipuna, a Te Kani-a-takirau: 'Ehara taku maunga a Hikurangi i te maunga nekeneke. Tū tonu, tū tonu i tōna paepae tapu i te Tai-rāwhiti.'

NGĀ KŌRERO
A
PITA KĀPITI



Ko te Kōrero mō te Patunga i te Manu

Ko Tāne-here-tī¹ te tangata i te kaha, ko Kōneke te tangata i te tao,² ko Te Paki te tangata i te kurī.³ Ko te kaha, hei here mō te manu: mō te kererū, mō te kākā, mō te kōkō, mō te kākāriki, mō te kōkako, mō te koropio, mō te tieke, mō te koreke, mō te moho ririwai, mō te moho pātātai, mō te moho rākau, me ētahi atu manu. Hei wero anō hoki mō aua manu te tao a Kōneke. Ko te kurī a Te Paki, hei whakangau weka, kiwi, tarapō.

Ka whatiia te kāuka i te pārae,⁴ ka tītoretorea, ka hangaa hei kaha. Ka oti te whakawene, ka hereherea ki runga ki te tāhū.⁵ Ka oti katoa, ka kawea ki runga o te toromiro.⁶ Ka hangaa te paerutu⁷ me ngā turuturu, ka herea tētahi pito o te tāhū ki tētahi turuturu, ka herea tētahi pito ki tētahi turuturu. Kātahi ka whakahuatia te karakia. Ko te ingoa o taua karakia tīmatanga, he tiepa.⁸ Koia tēnei:

Te manu, te manu i Ahuahu rā ē,
Te tākina, te tākina mai ki tēnei tāhū,
Te tākina, te tākina mai ki tēnei turuturu,
Te tākina, te tākina mai ki tēnei paerutu,
Te tākina, te tākina mai ki tēnei whakawene.
Riua, tākina, tākina ki tēnei pua, tākina.⁹

Te manu, te manu i Pouturu¹⁰ rā ē,
Te manu i Ruahine rā ē,
Te manu i Te Whākoau rā ē,
Te manu i Te Ngaere rā ē,
Te manu i Parae-roa rā ē,
Riua, tākina, tākina ki tēnei pua, tākina.

Ki te rangona te manu e rere ana i te pō, ka mōhio te tangata

kei te tiepatia mai e ngā tohunga o ētahi pua. Ka mau ia ki te huruhuru manu, ka takahia ki raro o tōna waewae māui, ka whakahua i tana karakia pupuri. Koia tēnei:

Tāne i puritia, Tāne i tāwhia –
Puritia kia mau, mau kita.¹¹

Ka mate te manu, ka tihorea, ka whaoia ki roto ki te kete, ka karakiatia. Koia tēnei:

Taumaha¹² tohetī, tohetā,
Kei a Hui-te-rangi-ora,¹³ kei Te Manu-taotao-tahi.
Taumaha nunuku mai, neneke mai
Ki te paerangi, ki te taharangi.
Mā wai e taumaha taku manu? Māku, mā Te
Mākitekite.

Ko Hine-rau-makomako ki tai o te moana
Mākutū noa ai tō tama, i ahau nei.
Ko te whakarore a te wahine, ko te whakarore a te
tāne.

Whaona au¹⁴ ki roto ki te kete
Kī maroki, pokipoki rawa.
Tēnei te kaha ka whiwhi, tēnei te kaha ka rawe,
Te mau atu ki tai nui o Tāne.¹⁵

Ka porua¹⁶ ki roto ki te kete, kātahi ka tahuna. Ka whaoia ki roto ki te tahā, ka tīmataia te karakia. Koia tēnei:

Uia, uia, uia, tangi kotokoto¹⁷ ana ki runga o Ruahine.
Whakarongo iho ana au ki te wai o Tāne te utuutu ana ī.¹⁸
Ko te wai, ko te wai mai whea?
Ko te wai tangi pōhutu ai manu ki te pua.
Korihi¹⁹ Tama ki te pua uta-rau, tuhi-rau ana te
tapahua e ngaru ei.
He aha tā tāua manu i tangi ki tai nei?
He tītī, he tātā,
He karoro uri, he karoro tea, he karoro tangi harau,²⁰
Putā i te ika, whāinutia taku manu, koia Takurua ī.²¹

Ka kī te tahā i te hinu, ka whai-waewaetia, ka tātāia ki te huruhuru kererū – ki te mea he kererū te manu i roto o te tahā. Ki te mea he kākā, he kākā anō te huruhuru o waho. Ka whakawahaia, ka toonoa te manu i roto i te pua.²² Koia tēnei te karakia:

Whakarewa, whakarewa, whakarewarewa te manu i
te kopanga.

Kai te kopanga he rūnanga-ā-hinu,

Kai te kopanga he rūnanga-ā-manu.²³

Ko te rongo putuputu ki raro, ki Ngāti Awa,

Ko te kura whāngai ngutu.

Tararau, me kawē ki Aitu,

Tararau, me kawē ki Aitu.²⁴

Auraka e whita, he taurekareka,

He rukutanga manawa ki te whakahiahia

Ki te kura Poutama, ē, te kura Poutama ē;²⁵

Te tūtia ko Para-te-tai-tapu.²⁶

I tangi ki whea?

I tangi ki Maunga-nui, ki Maunga-roa,

Ki Maunga-haruru – ka tū mai rā te hā, i!²⁷

E tonga ē, wai taria ō manu rekareka,

He kuia i autakina, i autakina ki te pae tuatahi –

I autakina, i autakina ki te pae tuarua i.

Whakairi ki taku tahā, Makoirihau,²⁸ e koe –

Māramarama te rangi i runga nei, tūturu te rangi i
runga nei.

Ko ana uira, ko ana rarapa, tū tahi, ka whano,

Ka winiwini ki te wai o Takurua i!

Ka mutu tērā (ko te tau tērā o Uenuku), me te haere tonu.
Kātahi ka whakahuatia te tau tuarua. Koia tēnei:

Kai tai, kai tai, kai tai, kai te whakarua roa.²⁹

Ka tūtakina māua ko te aha? Māua ko te ara
tukutuku pūngaiwerewere.³⁰

Tuia taku wairua ki runga o Mauri-rere.³¹

I whanake Tautoru i mārama o Pipiri,³²

Taku kiri whakahau ki te tonga.³³
 Whakahau ō wai, ō manu o Takurua,
 Koia i ruru tapahua te haea, te tohia ki te wai nō Tū.³⁴
 Tararau, me kawē ki Aitu, tararau, me kawē ki Aitu.
 Auraka e whita, he taurekareka,
 He rukutanga manawa ki te whakahiahia
 Ki te kura a Poutama ē, te kura a Poutama ē;
 Te tūtia ko Para-te-tai-tapu.
 I tangi ki whea?
 I tangi ki Maunga-nui, ki Maunga-roa,
 Ki Maunga-haruru – ka tū mai rā te hā, ī!
 E Ruariki ē, te ao matakakā ki te kapua,³⁵
 Houhou te kata, oreore te kata,
 He kata manawa-reka ki tana tahā
 Pēnei rā e wewete kī, ē, he kī!³⁶

Me te haere tonu. Ka tata ki te kāinga, ka whakahuatia tēnei:

I haramai au i uta, e whano ana au ki tai,
 I haramai au i tai, e whano au ki uta –
 Ki uta, ki te pua nei, he tongarerewa.
 Taku whakarongonga atu ki Poutū-te-rangi,³⁷
 Taku noho noa i te mātoru,³⁸
 Ko he manu ka heke, whakaheketia
 He rangi tau hokohoko Ruarua-pō, kia tū
 whakanuia.³⁹
 Tirohia e Māui ki te wharau⁴⁰ mainiati kotai.⁴¹
 Kāore koa, te whenua nei ka ruia, ka nekea ī.
 Taku taonga nei he taonga iti hoki, taku taonga nei ko
 Hotu-maunga.
 Te tukua, e tukua runga te whakaihoa, e tukua rangi
 Ka whai te moana rau ririki, ka kakati ki taringa.
 Tara, tara, tara-i-uta, tara-i-tai,⁴²
 Tara hikumanga, tara hīkoia – hīkoia noatia, e koe,
 Te whare tapu o Tangaroa –
 Tangaroa urutomo ki uta, Tangaroa urutomo ki tai,⁴³
 Ki te piripiri i uta, ki te tarata i uta.⁴⁴

Nō tai, nō tua, nō tutu nō tahua
 Nō whītiki ki te mokimoki, ki te raurenga nō Hine –
 Ko Hine-i-piri,⁴⁵ aroā mai koutou ki te waikura
 Ariki e wai taramēa, ariki e wai taramēa –
 Ko Ariki i kainga noatia e koe.
 Tā taku manawa, tā ki te tua,
 Tā taku manawa, tā ki te ara peopeo.
 Whatina,⁴⁶ ē, nā koroi ana tau nenewa,
 Nā koroi ana tau nenewa.⁴⁷
 Waua te kuru,⁴⁸ ko Māui-nui ka anga atu, ka anga mai,
 Ka heke ki tai aropuke,
 Ka toro uri, ka toro tea
 Ka toro hua kirikiri
 Pōhatu whakatakataka, huaki kopi, tau ē.⁴⁹

I te mea e karakia haere ana mai ngā tohunga mau mai i
 ngā tahā, e kore te tangata whenua e karanga, 'Haere mai,
 haere mai.'

Engari, ko te ringa anake i tū ki te pōhiri, ko te waha e kore
 e hamumu; he tapu hoki.

Ki te mea he kiore⁵⁰ te hinu i rō tahā, ka taua anō te kiore.
 Koia tēnei:

Kiore, kiore, kiore ki te whakamau tāwhiti,
 Waiho Kiore kia mau ana katikati, tū ki runga te
 rōtāringa.
 Pākura ē, nau mai ki uta, Pārera ē, nau mai ki uta,
 E Moho⁵¹ ē, nau mai ki uta –
 Ki te uhi i uta, ki te repo i uta, ki a Hine-wairere,
 Hua taketake, ko pakopako, hie, hie, hie!⁵²
 Tēnei hoki au te whanatū nei me taku mea iti, me
 taku mea rahi.
 He miti te ringa o te wahine, he hawa te ringa o te tāne.
 Taku tara i whakanōhia ki te kōtore o te kōkō,
 Koī, koā, koirā!
 Oreore te kata a te wāhine, E he, he, he, he!⁵³

Ki te mea he mea wero ngā manu, koia tēnei te tau:

Tara wera, tara wera, tara wera nui nā Rua,⁵⁴
Ka tina taku manawa ki te wai taha-rua⁵⁵
Kia tina, kia ora ko Para-te-tai-tapu,⁵⁶
Taina hoki rā te kinakina a Tāne.
Ka haruru, ka ngātoro ki te ākau,
Ka heke te ika i te hōrua, ka heke te ika i te hōrua.
He manu hoki te manu nei, ka tetē mai ōna niho,
Ka wawana mai ōna wana i.

Ko te mutunga katoa o ngā tau, ko tērā kua oti rā te tuhi,
'Tara, tara, tara i uta, tara i tai,' taea noatia ngā kupu whaka-
mutunga, 'Huaki kopi tau ē.'

Te Whakakau o Paikea

Te take i haere mai ai a Paikea,⁵⁷ he kīnga nā Uenuku ki a Ruatapu ki te tama meamea.⁵⁸ Ka whakahorohoro a Ruatapu i tana manu taratahi, ka tapakō, tau ana ki runga ki te whare o tōna pāpā, o Uenuku. Kātahi tērā, a Ruatapu, ka piki ki te tiki i tana taratahi. Ka rongo a Uenuku i te tapuae i runga i tōna whare, ka pātai ake, 'Ko wai tēnei e takahi nei i te uru tapu⁵⁹ o Uenuku?'

Ka karanga iho, 'Ko wau,⁶⁰ ko Ruatapu.'

Ka karanga ake a Uenuku, 'Ki raro i taku whare! Māu rawa e takahi taku whare – mā te tama meamea! Āpānō rā mā Kahutia-te-rangi, mā te tangata i moea ki runga ki te takapau wharanui!'⁶¹

Ka pōuri a Ruatapu ki te kupu whakahāwea a tōna pāpā mōna.

Ko te pūtake o taua kupu a Uenuku, mō te kōkā o Ruatapu, mō Pai-mahutanga;⁶² he wahine herehere nō Te Rā-tō-rua, nō te whawhaitanga a Uenuku ki a Wheta mō te kaikinotanga a Wheta i ngā tamariki a Uenuku: i a Mapu-tū-ki-te-rangi, i a Mahina-i-te-ata, i a Ropa-nui, i a Māngai-mata-mea, i a Rongoua-roa. Ko Rongoua-roa i ora; tokowhā i mate i a Wheta.

Ka whawhaitia e Uenuku, ka mate a Wheta me tōna iwi. Ko Te Moana-waipū tēnei. Ka mau a Pai-mahutanga, te

tamāhine a Wheta, ka moea e Uenuku hei wahine māna, whānau ake ko Ruatapu. Koia i tika ai te kupu a Uenuku, he tama meamea.

Ko Kahutia-te-rangi nā tana wahine rangatira, nā Harahara-i-te-rangi. Nō te kauanga mai i te moana, ka eke mai a Kahutia-te-rangi ki runga ki te pakakē, ka tapaa te ingoa ko Paikea.⁶³

Ka mauāhara nei a Ruatapu ki te kupu mōkai mōna a tōna pāpā. Ka tāraia e ia te waka; ki tā ētahi kī, ko Tū-te-pewa-rangi te ingoa o taua waka; ki tā ētahi kī, ko Tere-hāpuru; ki tā ētahi, ko Te Huripu[r]jeiata; ki tā ētahi, ko Te Rangi-pā-toroa.

Ka oti te waka a Ruatapu, kātahi ka whiriwhiria e ia ngā tāngata hei eke mō runga. Hokowhitu, tama anake. Ka eke anō hoki a Kahutia-te-rangi; kāore hoki ia i mōhio he whakaaro kōhuru tā tana teina mōna. Ko te nohoanga o Ruatapu kei te tāinga wai.⁶⁴ Kua oti te poka te kōhao, pānga iho ki te rekereke o tōna waewae.

Ka hoe te hokowhitu tama rangatira; kīhai rawa i mōhio ki te whakaaro kōhuru a Ruatapu i a rātou. Hoe rā, ā, ka ngaro a uta. Kātahi ka hāpainga te rekereke o tōna waewae, ka mau tērā ki te tatā. Kātahi tērā ka tatā; e nui haere ake ana te wai, kua eke ki ngā kauhua o te waka te wai.

Ka karanga māminga ia ki ngā tāngata o te waka, 'E hoa mā ē, ka tahuri tātou, tirotirohia te wai o tō tātou waka!'

Tirotiro kau ana te hokowhitu, kei raro kē ia i te waewae o te kaikōhuru rā, o Ruatapu. Kīhai i roa, ka tahuri te waka. Kātahi a Ruatapu ka whakatika atu, ka rumakina, ka mate tēnei tangata, tēnei tangata.

Ka mōhio a Hae-ora ka mate katoa rātou i a Ruatapu. Kātahi ka pātai a Hae-ora, 'Ko wai hei mōrehu mō tātou ki uta?'

Ka karanga mai a Kahutia-te-rangi, 'Ko au, ko au, ko [te] tama a Te Petipeti, a Te Rangahua!'⁶⁵

Kātahi ka karanga mai a Hae-ora ki a Kahutia-te-rangi, 'Haere rā, e koe, E ū ki uta,⁶⁶ horahia te tau ki a Kahu-tuanui. Te tau tu[a]tahi, te tau wai-ika, te tau wehe, te tau mākato, te tau tuku roa, kia noho rawa ake ai i taha o te ahi, e rahi tārāuma hei riri mō te waru tūmāhoehoe.'

Kātahi a Ruatapu ka whai i a Kahutia-te-rangi, he rumaki.

Kīhai i mau; whai rawa atu, kua tae kē a Kahutia-te-rangi ki te tuarima o ngā ngaru.

Ka karanga atu a Ruatapu, 'Kāti, haere! E ū, e koe, ki uta, huihuia ngā tāngata ki Hikurangi. Mā ngā pōpō nui anō o te waru,⁶⁷ māna e hoatu. Ki te kore au e tae atu, ehara au i te tātea nō tō tāua matua.'

Ka mate katoa ngā tāngata o te waka rā, ka mate anō hoki a Ruatapu. Kātahi ka whakaāhuru a Kahutia-te-rangi i a ia, kei mate ia i te mātao. Koia tēnei tāna karakia whakaāhuru mōna.⁶⁸

Kātahi tērā ka karanga ki ngā pakakē hei kawē i a ia ki uta, ka tapaa tōna ingoa ko Paikea mo tana whakapakakētanga.⁶⁹ Ko te karakia whakaāhuru tēnei a Paikea mōna:⁷⁰

Ka hura, ka hura, ka hura tū moana riri,
Ka hura tū moana kore, ka hura tū moana uha,
Tere ana te ika i te moana, te tipua reia ana whakaea.
Whakahotu nuku, whakahotu rangi,
He poupou, he taketake, he [h]uru manu, he
ropihau.
Ko taku manawa, ko tō manawa,
Te manawa nui nō Rangi.
Ko hou tina, ko hou manawa.
Tēnei te rango ka eke, te rango o Hou-taiki,
Rango tatu, rango tatu, rango tatu, rango tatu,
Kataina te hau makariri,
Te hau mātaotao, te anuanu, te anuheā.
Tāne koi wetewetea e koe, pua o aituā,
Tāne koi wetewetea e koe, pua o tangata,
Kia puta, kia rea ki te whai ao, ki te ao marama.
Tangohia te iho nei, he ao.

Kātahi tērā ka karanga ki ngā pakakē. Ka mutu rā te whakaāhuru a Paikea, ka kite tērā i ngā pakakē. Kātahi ia ka karanga. Koia tēnei ko tōna whakakau.

Paikea-ariki e whanake nei, kei te kakau, kakau,
kakau ē!

Whaingā-ariki e whanake nei, kei te kakau, kakau,
kakau ē!

Hiki kakau, hiki kakau,

Roti takotako te ūnga ia o Tāne ki uta ē!

Haramai ana me te ngaru nui –

Tuaina ki te toki takahuri whenua!

Ka puta Tonga-ariki, ko Marua-whatu, koia i tahuti
ei!

Tū te titi mourei ē, tū te puru mourei ē,

Kia hikitia mourei ē, kia hāpainga mourei ē,

Kia tarianga mourei ē, mourei ē taku mata ei!

Whakakau, whakakau, koia a rā ē,

Whakakau he tipua, koia rā ē,

Whakakau he tahito, koia rā ē,

Whakakau he atua, koia rā ē,

Whakakau he taniwha, koia rā ē,

Ki waenga te moana, koia rā ē,

Ki waenga te tahora, koia rā ē,

Tū taku manu ki te wharaunga, koia rā ē,

Ruatapu, tūria mai te hoe

Iere te panipani moe i a au, i a Kahutia-te-rangi,

He tama whakapurupuru nō waho nō Whāngārā.

Te tere ahu noa, tukimaro te ika ki taiorutua rā,

Rere mai te waka o Pa[i]kea, nau mai te rangi karoro
ei.

Takahua, takahua, e Tāne, ki te kahu o Wairau,⁷¹

Te moana i rōhia,

Hoatu tō kauhou tangata ki uta!

Ka pūmau tōna ingoa ko Paikea. Ka ū ki Ahuahu; i tapaa
ai tērā ingoa, Ahuahu, nō te ahuahutanga a Paikea i te onepū
hei whakamahana mōna, ka huaina ko Ahuahu.⁷²

Ka moe ia i te wahine, ko Te Ahuru-moai-raka te ingoa,
whānau ake ngā tamariki.⁷³

Ko Maru-whakatipua

Ko Maru-whakatahito

Ko Maru-i-te-kī

Ko Maru-i-te-rea
Ko Maru-i-te-urunga
Ko Maru-i-torohanga
Ko Maru-i-takawa
Ko Maru-i-te-āniwaniwa
Ko Maru-i-te-kānapanapa
Ko Maru-i-tahawai
Ko Maru-papanui
Ko Maru-whakaaweawe.

Ka haramai a Paikea, noho rawa mai i Whakatāne, ka moe i te wahine, i a Manawa-tina.

I a ia e moe ana i tana wahine, ka tae mai te manuhiri ki taua pā. Ka taka he kai mā te manuhiri, ka haere ngā wāhine ki te kawae kai mā te manuhiri. He kinaki katoa o runga i ngā kōpae a ētahi wāhine; ko tā Manawa-tina kōpae kāore he kinaki, ka mate te wahine rā i te whakamā.

Kātahi ka whakataukī i roto i a ia, 'Nā wai pea au i whaka-wahine, ā, ka whakatāne!'⁷⁴

Kua mōhio kē mai a Paikea ki te kupu a taua wahine. Te taenga atu o Manawa-tina, ka pātai mai a Paikea, 'E kui, he aha tō kupu mō te kīnaki-kore o tō kōpae rā rā?'

Ka whākorekore atu te wahine, ka mea, 'Kāore noa iho āku kupu.'

Ka kī atu a Paikea, 'Kei te mōhio au ki tō kupu, kia whakatāne koe. Whakarongo mai, tēnā pea ka rongu koe: ko au tēnei, ko Tapu-nui, ko Tapu-wehi, ko Tapu-roa, ko Te Nohoanga-pāhikohiko, ko Te Whaka[w]hirinaki, ko Tūturi, ko Pēpeke, ko Ariki-roa! Taku kupu ki a koe, hei konei e noho i tō kāinga, me hua hei ingoa mō tō kāinga, ko Whakatāne.'⁷⁵

Ka haere mai a Paikea. Te taenga mai ki Hēkawa, ka titiro tērā ki te āhua o te whenua, ka kī ia, 'Ko taku kāinga tēnei.'

Ka tapaia ngā ingoa, he ingoa nō tōna kāinga i rāwāhi. Ko Whakararā-nui-mai-tawhiti, he ingoa māra kei Hawaiki. Ko ngā hutukawa e rua; kei tētahi pito tētahi, kei tētahi pito tētahi. Tapaa iho ngā ingoa e ia; ko Te Rotu-mai-tawhiti kei te pito kei te hauāuru o taua māra, ko Te Ōteko-mai-tawhiti kei te pito kei te tonga.⁷⁶

Kīhai ia i noho; haere tonu mai, ka tae ki Hautai,⁷⁷ ka titiro ia ki te āhua o te whenua, kātahi ia ka kī, 'Ko taku kāinga tēnei.'

Tapaa iho ngā ingoa ko Tama-taurei, ko Te Rua-o-te-whetū, ko Ngā Taipū-ki-Haronga.

Kīhai ia i noho; e whai ana ia kia kitea a Whāngārā-maitawhiti, haere tonu mai.

Te taenga mai ki Te Kautuku,⁷⁸ haere tonu ia i runga i te arawhata o te wai o Manga-where. Tērā te wahine rā, a Huturangi, kei te taha ki raro o taua arawhata e horoi ana i a ia. Ka haere a Paikea i runga o taua arawhata, ko tōna ata⁷⁹ rere rawa ki roto i te kōpua, e horoi rā a Huturangi.

Te kitenga o Huturangi i te ata o Paikea, ka rere ia ki tahaki. Ka rongo a Paikea i te wai e pōkare ana, ka titiro ia ki te taha ki raro o te arawhata. Kua kite ake a Hutu i a Paikea, kua kite iho hoki ia i te wahine rā.

Ka karanga iho, 'Kākahuria tō kākahu.'⁸⁰

Ka piki mai a Paikea, kīhai i eke ki runga i te taumata. Kua [tangi]⁸¹ mai i te wahine rā; mihi atu ana, mihi ana mai.

Ko te taumata nō taua wahine anō; e mau nei anō te ingoa ināianei, ko Te Taumata-o-Huturangi.

I reira anō te whare o Whiro-nui, o te pāpā o Huturangi. Ko te ingoa o taua whare ko [Te] Tapere-nui-o-Whātonga.⁸²

Ka titiro a Paikea ki te nui o te whare, me te nui o ngā moenga tāngata, ka pātai atu ia ki a Hutu, 'Kei whea anake te tāngata?'

Ka kī mai te wahine rā, 'Kei waho anake, kei ngā puke turua, kei te whakatakoto i ngā kūmara mārere⁸³ ki a tāua.'

Ka mōhio a Paikea, ki a ia aua kūmara mārere. (Ko tētahi hoki tērā o ōna ingoa ko taua; ko Kahutia-te-rangi tētahi. Nō tōna kaunga mai i te moana, ka tapaa ko Paikea.)

Ka kī atu a Paikea, 'Ka haere tāua ki reira.'

Tō rāua taenga atu ki ngā puke turua, e whakatakoto ana ngā tohunga rā i ā rātau mārere ki te wai, me te mau tonu ngā kākahu. I reira a Whiro-nui, a [W]hātonga, a Mārere-o-tonga, a Takataka-pūtea, me te tokomaha noa iho [o] ngā tāngata o runga i a *Nukutere*.⁸⁴

Te kitenga o Paikea e mau tonu ana ngā kākahu o ngā tohunga e whakatakoto rā i ā rātau kūmara mārere, me te whakarongo atu anō ia ki tōna ingoa e karakiatia ana e aua

tohunga, kātahi ia ka kī atu, 'Haramai koutou ki tahaki, māku e whakatakoto ā koutou mārere.'

Ka whati katoa ngā tohunga ki tahaki, kātahi ka whakarere i ōna kākahu, ka rere ki te wai, ka noho tahanga.⁸⁵ Kātahi ka whakatakototia e ia ngā kūmara mārere, ka whakahuatia te karakia. Koia tēnei:

Tēnei tō whāngai ka whāngai nā,
Ko te whāngai o wai? Ko te whāngai o Rongomai.
Ko te whāngai o wai? Ko te whāngai o Kahukura.⁸⁶
Ko te whāngai o wai? Ko te whāngai o Uenuku.
Ko te whāngai o wai? Ko te whāngai ōku, o tēnei
tauira.⁸⁷

E Toi ē, hōmai ngā kūmara tapu ki a au –
Ki a au, ki tēnei tauira.
Rauru ē, Tahatiti, Ruatapu,
Rākai-ora, Tama-ki-te-rā, Tamahurumai,
Hōmai ngā kūmara tapu ki a au –
Ki a au, ki tēnei tohunga, ki tēnei tauira.⁸⁸

Ka moea tonutia e Paikea te tamāhine a Whiro-nui, a Hutu, hei wahine māna:

Ko Whiro-nui ka noho i a Ārai-ara, ko Huturangi.
Ka noho i a Paikea, ko Pouheni.
Ka noho i a Mahana-i-te-rangi, ko Niwaniwa.
Ka noho i a Nanaia, ko Porourangi.⁸⁹
Ka noho i a Hamo, ko Hau.
Ka noho i a Tamatea-toi[a], ko Awa-pururu.
Ka noho i a Hine-te-āhuru, ko Tai-au.
Ka noho i a Rere-puhi-tai, ko Tamāhine-ngaro.
Ka noho i a Rākai-pūkore, ko Rākai-piki-rā-runga me
tōna teina, me Mōkai-a-Porou.
Ko Mōkai-a-Porou ka noho i a Uhengaparaoa, ko
Rongomaitaurau.
Ka noho i a Tū-moana-kotore, ko Ngāti-hau.
Ka noho i a Te Ata-kura, ko Tūwhakairiora.⁹⁰

He tipuna ingoa nui tēnei i roto i a Porourangi. Ko [te] katoa o ngā rangatira kei roto i tēnei tipuna.

Ka noho a Paikea i te kāinga o tōna matua hungawai. Ka roa e noho ana, ka hopukia te ika, he tuna nō Te Kautuku, ka whaoia ki roto ki te ipu. Tapaa iho te ingoa ko Tangotango-rau; he mōkaikai nā Paikea.

Ka haere mai tērā, kia kitea te āhua o tōna kāinga o Whāngārā-mai-tawhiti. Ka mauria mai e ia te ika rā i roto i te ipu, me ōna mātua hungawai, a Whiro-nui rāua ko Ārai-ara. Ka tae ki Te Roto-o-Tahe,⁹¹ ka tukua taua ika ki roto, ka waiho i reira ōna mātua hungawai. Ka tahuri tērā ki te haupū motu[m]otu ahi mō ōna mātua hungawai; kei Te Haupū anō ināianeī, me te mau anō te ingoa, ko Ngā Motumotu-o-Whiro-nui.⁹²

Ka pāia te wahine o Whiro-nui ki roto i te whare. Kei te mau anō te ingoa ināianeī, ko [Te] Tatau-o-te-whare-o-Ārai-ara.⁹³

Ka haere a Paikea me taua wahine, me Huturangi. Te taenga ki Whāngārā,⁹⁴ kātahi tērā ka titiro, ka kī ia, 'Ko taku kāinga tēnei.'

Ka tapaia e ia ngā ingoa: ko Tahatū-ki-te-rangi, ko Te Rewanga, ko Te Kai-whītikitiki, ko Puke-hāpōpō, ko Rangi-toto, ko Te Uhi-a-Irakau, ko Tere-ānini, ko Pākārae, ko Waio-moko.⁹⁵

Ko taua wai, ko Waio-moko, i hē ki tana titiro; me i rere i Te Kai-whītikitiki, kua tino rite rawa ki tōna rerenga i Hawaiki. Ki tā te kōrero, ko te aituā tērā i mate ai a Paikea, he rerenga kētanga nō Waio-moko i te taha tonga o Puke-hāpōpō. Me i rere i te taha ki te rā, kua tino tika rawa, kua rite ki tōna rerenga.

Ko te tuna i mauria mai rā e ia i Te Kautuku, ā, waiho ana i Te Roto-o-Tahe, ka mauria mai anō i roto o te ipu. Ka tae ki Tūranga, ka tukua ki roto i te puna, kei [te] taumata o Te Rā-ka-tō⁹⁶ taua puna.

Kei te tohinga o Hine-tūraha,⁹⁷ ka kotia te hiku o taua ika, o Tangotango-rau, hei tūātanga mō Hine-tūraha. Ko te upoko me te tinana o taua tuna ka kawea ki Repongāere. Nā taua tuna i kari taua roto, i nui haere ai.

Ko Whiro-nui me taua wahine, ko Ārai-ara, i mahue ki Te

Roto-o-Tahe i tā rāua hunaonga, i a Paikea. I atawhai anō a Paikea i ōna hungarei, i a Whiro-nui rāua ko Ārai-ara. I haupūtia e ia he wahie hei motumotu mō te ahi o Whiro-nui, e mau nei anō te ingoa ko Ngā Motumotu-o-te-ahi-o-Whiro-nui.⁹⁸ I hangaa anō hoki e ia he tatau mō te whare o Ārai-ara, e mau nei anō te ingoa ko Te Tatau-o-te-whare-o-Ārai-ara.⁹⁹

Ko Paikea i mate ki Whāngārā. Kei reira anō te ana o Paikea, me tana mokopuna, me Porourangi; i mate anō ki Whāngārā.

[Ko Porourangi]

Ko Porourangi¹⁰⁰ he tangata tapu. Ko ngā tēina ki te mahi kai, ki te hī ika, ka hōmai mā tō rātau tuakana, mā Porourangi. Ko te mahi nui a tana wahine, a Hamo, he tāwai tonu ki a ia i ngā rā katoa mō tōna māngere ki te mahi kai, ki te hī ika.

Nāwai rā, hōhā noa iho a Porourangi i te mahi tāwai a tana wahine. Kātahi ia ka hanga i tētahi matau māna i te taha tuanui o te karariwha,¹⁰¹ hei matau māna. Ka oti, ka eke ia ki runga i te waka o ōna tāina. Riri noa ngā tāina me te iwi. Riri noa, riri noa, kīhai ia i rongo, i te kawenga a te whakamā ki ngā mahi tāwai a tana wahine. Me te mōhio anō ia, me te iwi, he aituā tērā ka tata mai ki a ia, he urutapu¹⁰² hoki ia nō tōna tipuna, nō Pouheni.¹⁰³

Nōna nei te whakataukī e mau nei, 'Ko [te] tira tapu o Pouheni.'

Ka noho a Pouheni ki raro, tapu tonu tēnā wāhi i noho ai ia, waiho tonu hei ingoa mō aua wāhi, ko Pouretua.¹⁰⁴ He maha aua Pouretua kei Te Tai Rāwhiti nei, he okiokinga nō Pouheni, ā, kei te mau anō te mana o ētahi o aua wāhi.

Ka eke rā a Porourangi ki runga i te waka [o] ōna tāina, o Tahu-pōtiki mā, ka hoe, ā, ka tae ki te taunga, kei waho ake i Whāngārā, kei te taha tonga; ko []¹⁰⁵ te ingoa o te taunga. Ka hī nei rātou, ka mau ake te ika ki tana matau; ka hutia e ia, ka eke ki te waka. He nohu¹⁰⁶ taua ika. Eke kau anō ki runga i te waka, ka mate ia, mate rawa.

Kīhai ōna tāina i titiro mai ki a ia, i a rātau e hī ana. Kātahi

ka whakarongo rātau ki tana waha kia kōrero, kia mare rānei, kia korikori rānei; kīhai i rangona e rātau. Kātahi ka titiro rātou ki te riu o tō rātou waka, kua kī katoa i te toto. Hura rawa ake rātou ki te kei,¹⁰⁷ kua mate kē ia; e tere ana te toto i te waha, i te ihu, me te mau anō te ika rā i tana matau.

Ka auē rātou, ka kotia te puna o tō rātou waka, ka hoe ki uta. Ka ū ki Te Māpou, i reira hoki te kāinga. Nō te pō ka rākaitia; tapaa iho ko te ingoa tangata, ko Rākai-pō. Nō te awatea ka wetea tōna rākaitanga; tapaa iho ki te ingoa tangata, ko Rākai-wetenga.¹⁰⁸ Ka tanumia; kīhai i mōhiotia tōna tanumanga.

He maha ngā uri o Porourangi, otirā me whakamutu i konei. Engari me tīmata te kōrero i te tokorua o ngā tāngata i kau mai i Hawaiki. Ko Paikea tērā ka mutu rā. Me tīmata tēnei i a Māia-poroaki.¹⁰⁹

[Ko Māia-poroaki]

Ko Hine-kotukurangi,
Ka puta tāna, ko Te Rangatoro; tōna teina ko Māia.¹¹⁰

Ka noho a Te Rangatoro i a Uenuku-kai-tangata, ka taokete a Māia ki a Uenuku.¹¹¹

Ka hangai[a] e Uenuku tētahi whare mōna; te ingoa o taua whare ko Raparapa-ririki. Ka hui te iwi me ngā tohunga ki te mahi. Ka taona ngā kai mō te mahi, ko Māia ki te kawē.

Te taenga ki te ara, ka kainga e Māia ngā kinaki, ngā ika, ngā manu, ngā poaka.¹¹² Te taenga atu ki ngā kaimahi, mau ana ko te namunamuā anake. I ngā rā katoa, he pēnā tonu ngā mahi a Māia, he kai i ngā kinaki. Ko te mahi hoki a ngā kaimahi, he kai namu tonu i ngā rā katoa.

Koia tēnei tā rātou kī: 'Te tipua ē, tēnei tū kai, mau ana ko te namunamuā [an]ake, kāore e kitea ngā kinaki.'

He pēnā tonu tā rātou i ngā rā katoa. Ka rongo a Uenuku, ka mōhio ia ko Māia kei te kai i ngā kinaki o ngā kai mā tana mahi. Te taenga a Uenuku ki tana whare moenga, kātahi tōna riri ka whakaputaia e ia ki waho. Ka kī ia, 'Taihoa kia oti rā

anō taku whare, ka patua koe e au hei tāinga mō te kawa o taku whare, hei puru-[w]aha hoki mō taku mahi! Nāwai tāu kaikino i ngā kīnaki o ngā kai mā taku mahi!¹¹³

Me te whakarongo anō a Te Rangatoro, tana wahine, te tuahine o Māia. Whākina atu ana aua kupu ki a Māia: 'Māia ē, mea ake koe patua e tōu taokete, e Uenuku, hei tāinga mō te kawa o tōna whare, hei utu mō tō mahi e kai nei i ngā kīnaki o ngā kai mā te mahi o tōna whare. Kia oti rā anō te whare, ka patua ai koe!'

Ka kī atu a Māia ki tōna tuahine, ki a Te Rangatoro, 'Me aha rā au?'

Ka kī atu a Te Rangatoro, 'Nau mai, haere ki uta. Kei uta tō tuahine, a Te Muriwai,¹¹⁴ hei taunga atu mōu.'

Ka kī atu a Māia, 'Mā whea rā au haere ai?'

Ka kī atu a Te Rangatoro, 'Haere ki tō tātou whakaotinga, ki Te Ika-roa-a-Rauru, hei ara mōu. Kia āta tuku, e koe, ki raro, kei haruru, ka rangona, ka mate koe.¹¹⁵ Ki te tau ki raro, kia āta poka. Ko ngā kākano, pēhia atu ki te pito ki [te] taunuke. Ki te ō koe ki roto, kia mau te titi kei ō te wai ki roto.'¹¹⁶

Kātahi a Māia ka haere, pērātia ana me tā Te Rangatoro i tohutohu ai ki a ia. Ka tāpoko tērā, a Māia, ki roto i Te Ika-roa-a-Rauru, kātahi ka whakatangihia e ia te whaitiri paorangi.

Ka rongo a Uenuku i te whaitiri paorangi, ka puta ki waho o tōna whare me tana karanga anō, 'Kei a wai ē, kei a wai Te Ika-roa-a-Rauru?'

I mōhioitia hoki e Uenuku ki te tangihanga o te whaitiri paorangi, koia ia i karanga ai. Titiro rawa atu a Uenuku ki te moana, ko Te Ika-roa-a-Rauru e poia haeretia ana i runga o te tūātea o te moana, me Māia e karakia ana i roto o Te Ika-roa-a-Rauru. Ko tana karakia tēnei:¹¹⁷

Takahua, takahua, e Tāne, ki te Kahu o Wairau.

Te moana i rōhia,

Hoatu tō kauhou tangata ki uta.

Ka karanga atu a Uenuku ki a Māia, 'E tika, e tika! Me i noho koe, kua patua koe hei kawanga mō taku whare, hei puru-[w]aha mō taku mahi.'

Ka hoki a Uenuku ki roto o tana whare, ka kī atu ki tana wahine, ki a Te Rangatoro, 'E kui, nāu pea a Māia i whakatū kia haere.'

Ka kī atu a Te Rangatoro, 'I mōhiotia e koe ki te aha?'

Ko Uenuku: 'Ina rā puta rawa atu nei au ki waho, ko Māia ia i waho i te moana e takahua ana.'¹¹⁸

Ka whakawareware atu a Te Rangatoro, ehara i a ia.

Ka haere mai rā a Māia i roto i te hue, arā i Te Ika-a-Rauru. Ko ana kupu karakia tonu tērā, ā, ū noa mai ki uta nei ki Tūranga-nui-a-Kiwa.¹¹⁹ Te ūnga mai o Māia ki uta nei, ka whakatōtia e ia aua kākano i tohutohutia mai rā e tōna tuahine, e Te Rangatoro, ki a ia. Ka keria ngā pārua hei whakatōtanga mō aua kākano; te ingoa o ngā pārua, ko Māru[a]-ā-nuku, ko Mārua-ā-rangi.¹²⁰

Ka tatari a Māia kia hua te marama, arā kia tae ki Te Hoata;¹²¹ te taenga ki taua pō, ka onokia. Ko ngā kupu karakia tēnei a Māia i te whakatōtanga o aua kākano.

Ki' horo te marama,
Ruarua mai ākuanei, ruarua mai āpōpō,
Ka mate te hue nei, te ihi ora.¹²²

Ka tatari tērā, a Māia, ā, ka tipu tana hue. Ka titiro tonu tērā ki te āhua o te tipu, kua pātangaroa; muri iho ka titiro anō, kua pūtauhinu, arā kua tū te kāwai o te hue. Ka mau tērā ki te kāwai, ka pēhia ki raro, ka karapitia, me te karakia anō. Koia tēnei te karakia:

Tutū tō kai nuku, tō kai rangi, Pū-tē-hue!
Whanaunga iho, whānau ake,
Te kai a te kirikiri.
Pōhatu whakatangihia, Penu!¹²³

Kua toro haere te kāwai o te hue, kua kōtukutuku; kīhai i roa, kua ringa-tahi te hue. Kātahi tērā, a Māia, ka titiro ki a Kahukura¹²⁴ e tāwhana ana i runga [i] te rangi, ka mōhio ia tērā e ua te āwhā, kangaa ana e ia a Kahukura. Te take i kanga ai, kei ua te āwhā, ka puehu te oneone, ka tau ki runga o te

hue, ka pōnotinoti te hue – arā, ka tauwhena. Koia i kangaa ai e ia a Kahukura, kia kore ai e ua te āwhā. Ko tana karakia kanga tēnei:

Kai ure mōkai nei te tipu whenua nei,
Te koke whenua nei!
Whano koe ki Para-te-tai-tapu.
Tau te hue, tau ki te pūtake,
Tau te hue, tau ki te matamata.
Hopi, hopa, hopa kari hue.¹²⁵

Kore ana e ua te ua, i te karakia hoki a Māia; nāna i kore ai e ua te ua.

Kātahi tērā ka āta hanga i ngā hue kia piko; tapaa iho te ingoa o te hue piko ko Hine-kotukurangi,¹²⁶ ko te ingoa o tō rātou kōkā.

Ka āta hangaa anō e ia tētahi kia roa, tapaa iho te ingoa ko Te Ika-roa-a-Rauru; ko te ingoa o tō rātou whakaotinga.

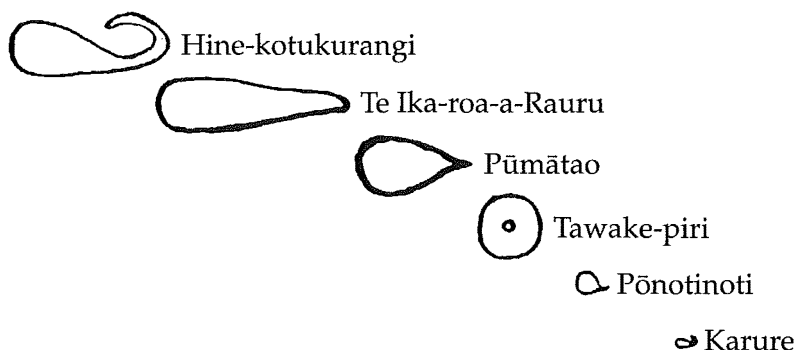
Ka āta hangaa anō e ia tētahi; ka whakaitia a runga, ā, ko raro ka whakamua; tapaa iho te ingoa ko Pūmātao.¹²⁷

Ka hangaa anō e ia tētahi, kia rite tonu a runga, a raro, arā kia pōtakataka; tapaa iho te ingoa ko Tawake-piri.

Ka hangaa anō e ia ētahi, ngā mea ririki rawa; tapaa iho hei ingoa mō tētahi ko Pōnotinoti,¹²⁸ ā, ko te ingoa o tētahi ko Te Karure.¹²⁹

Ko te ingoa i huaina mō rātou katoa, ko Ngā Tama-a-Māia-poroaki.¹³⁰

I kīia ai a Māia ko Poroaki, nō te poroakitanga a tōna tuahine, a Te Rangatoro, i kī atu rā ki a ia, 'Māia, nau mai, haere ki uta – ka mate koe i tō taokete.' (Tirohia whārangi 30.)¹³¹ Koia i kīia ai tōna ingoa ko Māia-poroaki.



He tama katoa ēnei nā Māia-poroaki.
Ka mutu te kōrero mō Māia-poroaki.

Ngā Kōrero mō Tākitimu

Ka mahia e te iwi o Uenuku te kupenga – arā, e [te] Tini o Whakarau¹³² – ka tukua ki te one i Rakaua. Ka mahi te iwi a [te] Tini o Whakarau i tā rātau kupenga, ka pae ki uta, ka whakatika a Ruawhārō rāua ko Tūpai ki te tango i ngā ika pūwharu, arā i ngā ika nunui. I ngā rā katoa, he pērā tonu tā rāua mahi. Kātahi ka kōrerotia ki a Uenuku e tōna iwi, e [Te] Tini o Whakarau, ‘Ehara ngā tāngata e tango nei i ngā ika pūwharu o tā mātau kupenga!’

Te kīnga atu a Uenuku, ‘Hoatu, whitia ki te poutama, ki te whiti a Rangahua.’¹³³

Kātahi ka tikina e te iwi o Uenuku he harakeke. Te taenga mai ki a Uenuku, ka tītoretorea ngā harakeke, ka karakiatia iho e Uenuku te tītoretorenga o ngā harakeke. Kātahi tērā ka kī atu ki tōna iwi, ‘E rere aua tāngata ki te tango i ngā ika pūwharu o tā koutou kupenga, whitia te kaha raro, ka popoki ai i te kaha runga, ka kani ai ki ngā harakeke kua oti nei te karakia e au. Ka waiho ai kia ngaua ō rāua kiri e te tuātara o te ika.’¹³⁴

Rite katoa ngā tohutohu a Uenuku te whakarongo e tōna iwi. I tētahi rangi, ka tukua anō tā rātau kupenga. Ē kau anō ngā pou rākau¹³⁵ ki uta, ka puta anō a Ruawhārō rāua ko

Tūpai, kua pērā anō me ērā rangi o rāua e rere rā ki te tango i ngā ika pūwharu; kua rere anō rāua ki te tango.

Kātahi ka whitia e te iwi rā te kaha raro, ka pokia te kaha runga, ka apitia ki te kaha raro, kauitia ana ko ngā harakeke kua oti rā te tītoetore, te karakia hoki e Uenuku. Kua ngaro a Ruawhārō rāua ko Tūpai ki roto i te kupenga, e ngaua ana ō rāua kiri e te tuātara o te ika.

Timu rawa ake te tai, kātahi rāua ka tukua kia haere. Titiro rawa atu ki ō rāua kiri, me te rangiura, i te werowerohanga a te tuātara o te ika; ura tonu.

E kīia ana, koia te take mai o ēnei mate ki te tāngata, o te whēwhē, o te waihakihaki, o te inakoa,¹³⁶ o te kea e puku nei i te kakī o te tāngata, o te pātito.

Te taenga atu o Ruawhārō rāua ko Tūpai ki tō rāua matua wahine, ki a Tūnonoia, ka titiro mai te kuia rā ki ōna tamariki, ka pātai mai, 'I pēwheatia tō kōrua mate?'

Ka āta kōrerotia atu e rāua te take. A, oti katoa te kōrero e rāua.

Kātahi tō rāua whāea ka kī mai ki a rāua, 'Nau mai, haere ki tō kōrua tipuna, ki a Timu-whakairia, kia akona ki a kōrua te wānanga hei ngaki i tō kōrua mate.'¹³⁷

Kātahi rāua ka haere, ā, tae noa ki te kāinga o Timu-whakairia. Rokohanga atu ko te wahine a Timu-whakairia, ko Hine-kukuti-rangi, e raranga ana i te taparua¹³⁸ mō te amohanga ki tana tāne, ki a Timu-whakairia – arā, mō te pure.¹³⁹

Te taenga atu o ngā tāngata rā ki te wahine rā, ki a Hine-kukuti-rangi, ka moea e tētahi o rāua, muri iho ka moea hoki e tētahi.

Tērā kua tae ngā mōkaikai a Timu-whakairia ki te whakaatu ki a ia; ko te ingoa o ngā mōkaikai rā, ko Hine-pīpī-wai, ko Hine-pāpā-wai.¹⁴⁰ Taurapirapi ana mai i te marae o te whare, me te titiro atu a Timu-whakairia; ka mōhio ia kua taea tana wahine, a Hine-kukuti-rangi, e te tangata.

Kīhai i roa, ka puta mai a Hine-kukuti-rangi. Ka pātai atu ia, 'E kui, he tangata mate koe?'

Whakaāe tonu atu te wahine rā, me te āta kōrero anō; oti katoa te whakaatu ki tana tāne. Kīhai i roa, ka puta mai a Ruawhārō rāua ko Tūpai. Kātahi a Timu-whakairia ka mau

atu ki te wai o te wahine, pania atu ana ki te tomokanga o te whare hei mākutu māna i ngā tāngata rā kia mate ai – me tana karanga atu anō, 'Haere mai, haere mai!'

Tata kau mai ki te marae o te whare, kua kite atu tērā, ē, ko ōna mokopuna tonu ia – ko Ruawhārō rāua ko Tūpai. Kīhai i tukua wawetia mai e ia kia tomo mai; ka kīia atu e ia kia tū mārīe mai i waho, taihoa e tomo mai. Ka horoia e ia, e Timu-whakairia, te wai o tana wahine e pania rā e ia ki runga o te tomokanga o te whare; oti rawa te horoi, arā te karakia kia noa,¹⁴¹ kei mate āna mokopuna. Me he mea he tāngata kē, e kore e horoi pēnei, ka mate anō rāua. Nā te mea ko āna mokopuna ake, koia i ora ai.

Ka tapoko mai a Ruawhārō rāua ko Tūpai ki rō whare, tangi ana te koroua rā ki ōna mokopuna.¹⁴² Ā, ka mutu, ka kī atu ia ki tana wahine kia tahuna he umu kai mā āna mokopuna. Ka kā te umu i te wahine, ka kī atu anō a Timu-whakairia ki te wahine, ki a Hine-kukuti-rangi, 'Tīkina ake tētahi o āku mōkaikai, hoatu ki te umu mā āku mokopuna.'

Ka tīkina atu e te wahine i te poti o te tuarongo o te whare, i te poti ki te taha katau. I reira te puna nohoanga o ngā mōkaikai a Timu-whakairia.¹⁴³ He pakakē ngā mōkaikai; ā, ka tangohia mai ko te ūpokohue, ka taona ki te umu.¹⁴⁴

Mōhio tonu a Tūpai hei kai whakawhiu mō rāua taua kai i taona ai. Ka maoa mai te ika¹⁴⁵ rā, ka takoto ki ō rāua aroaro, ka kai kūare noa iho a Ruawhārō. Ko Tūpai ia i kai mahara; e kai ana, me te whakahoro: arā, me te karakia. Ko tana karakia tēnei:¹⁴⁶

Te rā e tō atu rā ē,
 Tēnā tāu ika te whanatu nā, he ika kino.
 Hōmai ō kai, mā taku tua e kai,
 Hōmai ō kai, mā taku aro e kai,
 Heke tua te kai, heke aro te kai,
 Heke mānawanawa te kai,
 Kai te whakamāhakitanga ō kai,
 Kai te whakamoaitanga ō kai,
 Kai te whakangāwaritanga ō kai,
 Kai te whakapūrotutanga ō kai.

Koi kawē noa koe i a au
Ki runga ki te pari whiu ai, tā ai, rongomaiwhiti ai
Koi kawē noa koe i a au
Ki runga ki te hore whiu ai, tā ai, rongomaiwhiti ai
Kai te whakapūrotutanga ō kai
Putā i runga, maha i raro
E kuha ē, nau mai ki waho.

Kīhai a Tūpai i mate, engari ko tōna hoa, ko Ruawhārō, i mate – arā, i pī: e kai ana, e heke ana te hinu i raro, he kai kūare hoki nōna. Ko te ngakinga mate tērā a Timu-whakairia mō tana wahine.

Ka whakamā a Ruawhārō, ka karanga mai tōna tipuna, a Timu-whakairia, ki a Ruawhārō, 'He mate ātaahua, e haere ana i tōna ara!'

Ka mutu tā rāua kai, ka karanga mai te koroua rā, 'Kōrero ki a au: he haramai kōrua ki te aha?'

Ka kī atu rāua, 'He haere mai māua kia akona e koe te wānanga ki a māua, hei ngaki utu mō tō māua mate.'

Kātahi ka kōrerotia e rāua te take o tō rāua mate, me te kupu mai a tō rāua kōkā kia haere mai rāua ki a ia, kia akona te wānanga ki a rāua.

Kātahi ka kī atu a Timu-whakairia, 'Whakarongo mai ki taku kupu. Kia kotahi o kōrua hei tangata tapu, ā, ko tētahi o kōrua, me puta ki waho hei tangata noa.'¹⁴⁷

Ka kī a Tūpai, ko ia tonu hei tangata noa, ā, me puta ia ki waho.

Putā tonu hoki ia ki waho. Tōna putanga ki waho, whakapiritia ana e ia tōna taringa ki te pakitara o te whare, kia rongo ia ki te ako a Timu-whakairia ki a Ruawhārō. E ako ana a Timu-whakairia ki a Ruawhārō, me te whakarongo tonu mai a Tūpai. Ōti rawa ake te ako ki a Ruawhārō, mōhio katoa i a Tūpai. Koia i takinga ai tōna ingoa, ko Tūpai-whakarongo-pakitara-whare.

Ka ōti te ako a te kaumātua rā, kua kite a Tūpai i te kurī e haere ana, kātahi ka hoaina e ia; na, kua mate te kurī rā. Ka kite anō ia i te manu e rere ana, he kāhu te manu, ka poia e ia; na, kua taka te manu rā.¹⁴⁸

Kātahi ka puta atu a Ruawhārō ki waho. Puta rawa atu, e takoto ana te kurī a Tūpai me te manu. Ka kōrero atu a Tūpai ki a Ruawhārō, 'Kua mana ngā karakia i akona mai nei ki a koe e tō tāua tipuna; i whakarongona tonutia atu e au i waho nei. Mutu rawa ake te ako ki a koe, mōhiotia katoatia atu e au. Taku kitenga i te kurī nei, hoaina tonutia atu e au, mate tonu nei. Kite tonu au i te kāhu e rere ana, poia tonutia ake e au; na, kua mate anō.'

I a rāua e kōrerorero ana, kua kite rawa i te kurī e haere ana. Kātahi ka kī a Ruawhārō, māna tēnā e hoa. Kātahi ka hoaina e Ruawhārō; na, kua mate. Kua kite anō rāua i te manu e rere ana, kātahi ka poia e Ruawhārō; na, kua mate.

I a rāua e mihi ana, me te kata anō, ka rongo mai tō rāua tipuna ki a rāua e kata ana. Ka puta mai te koroua rā ki waho, ka pātai mai ki a rāua, 'He aha tā kōrua e kata nei?'

Ka kī atu rāua, 'Kua mana te karakia i akona nei e koe ki a māua. Titiro ki ngā kurī e takoto nei, me ngā manu.'

Ka kī atu tō rāua tipuna, 'E kore au e mea atu; kua tino mārāma i a kōrua. Engari, ki te whati i a kōrua ngā karakia a te iwi tapu o tēnei whenua, kātahi au ka mātau ka mōhio kōrua ki ngā karakia i akona e au ki a kōrua, ā, ka riro ki a kōrua te wānanga.'

Ko tā rāua kīnga atu, 'Kai whea te iwi tapu o tēnei whenua?'

Te kīnga atu a Timu-whakairia ki a rāua: 'Kei runga kei ngā maunga tapu o Hawaiki, kei Tipuia, kei Tīraumāewa. Ko Te Mangamangai-atua¹⁴⁹ te ingoa. Ko ngā kōrero katoa a taua iwi, a Te Mangamangai-atua, me ana kata, me ana ūmere, he karakia katoa. Ki te tae kōrua ki reira, e kite kōrua i taua iwi e teka ana, mārāma mai te tuku-roa; ngā puke he mea ahuaahu, hei taunga mō ā rātou teka.¹⁵⁰ E whati i a kōrua ngā teka a taua iwi, ki te kore e tae ki mārāma mai te tuku-roa, ki te takoto tonu i te riu-roa, kātahi au ka mōhio ka tūturu ki a kōrua te wānanga.'¹⁵¹

Kātahi rāua ka haere. Te taenga atu ki te iwi rā, kīhai rāua i kitea. Kātahi ka tupea e rāua ngā teka a taua iwi, a Te Mangamangai-atua. Ehara, ka pou ko te pūtake ki raro, arā, ko mua o te teka; tū tonu, oreore kau ana te kāhikuhiku.¹⁵²

Ka wero anō te iwi rā i ā rātou teka. Takoto tonu; kīhai i

rere. Pēnā tonu; ā, roa noa e mahi ana, kīhai i puta ā rātou teka. Kātahi a Timu-whakairia ka kī atu ki āna mokopuna, ki a Ruawhārō rāua ko Tūpai, 'Kātahi au ka mōhio ka riro i a kōrua te wānanga.'

Ka hōmai ki a rāua te toki; ko Te Haratua-ki-te-rangi te ingoa o te toki.

Ka hoki a Ruawhārō rāua ko Tūpai ki tō rāua kāinga. Rokohanga atu, e tō ana te iwi o Uenuku i tō rātou waka, i a *Tākitimu*. E rua ngā iwi ki te tō; ko [Te] Tini o Whakarau, me [Te] Tini o Te Hakituri. Ko tērā iwi, ko Whakarau, he tāngata, ā, ko tērā iwi, ko [Te] Tini o Te Hakituri, he manu.¹⁵³

E mau ana ia iwi o te manu ki tāna taura, ki tāna taura. Te kōkō, he taura anō tāna; te kākā, he taura anō tāna; te kererū, te tieke, te koropio, te hore, te tītītipounamu, te kākāriki, me ngā manu katoa, he taura katoa ā rātou – me te iwi tāngata anō hoki, he taura anō tā rātou.

Kātahi ka whakatata atu a Ruawhārō rāua ko Tūpai ki te waka rā e tōia ana; e kī ana te waha o te manu ki tā rātou ngēri tō. Koia tēnei te ngeri tō:

Tō te waka, he waka, tō te waka, he waka,
 He tukitukinga, he tātātanga nā te taua,
 Kia utaina atu ki runga ki te otū o te waka nei nā, hei
 aia, hei aia!
 He pā, he pā, hei aia, hei aia!
 He pā, he pā, hei aia, hei aia!
 Titiro, tahuri, ka rapa ki muri, ki mua,
 Ki te manaia, ki te whakarei o te waka nā, hei aia, hei
 aia!
 He pā, he pā, hei aia, hei aia!

Te whakatikanga atu o Ruawhārō rāua ko Tūpai, kotia ana ngā taura tō a ngā iwi manu rā, a [Te] Tini o Te Hakituri. Kua motu, haere ana ia iwi, ia iwi i runga i tāna taura, i tāna taura. E kīia ana, koia te manu e rere rōpū tonu nei, te¹⁵⁴ kākā, te kererū, te kōkō, me ngā manu katoa, kei runga i tāna taura, i tāna taura, e rere ana ia rōpū, ia rōpū o ngā manu.

Ko ngā iwi tāngata, arā ko Te Tini o Whakarau, kei te mau

tonu ā rātou taura; kīhai ērā taura i kotia. Kei te tō haere tonu rātou.¹⁵⁵

Kātahi ka whakatakototia e Ruawhārō rāua ko Tūpai te rango, ko Te Tahuri te ingoa. Kīhai i mau te waka rā, a *Tākitimu*; haere tonu.

Ka whakatakototia anō tētahi atu rango, ko Te Take te ingoa. Kīhai i mau, haere tonu.

Ka whakatakototia anō tētahi, ko Te Puritia te ingoa. Kīhai i mau, haere tonu – me te tō haere tonu te iwi rā i tā rātou waka.

Kātahi ka whakatakototia te whā o ngā rango, a Te Mau-kita.¹⁵⁶ Na, kātahi anō ka mau te waka. Kīhai i haere; tō noa te iwi rā, tō noa, tō noa, kīhai rawa i taea te tō; mau tonu.

Kātahi te iwi rā, a Te Tini o Whakarau, ka takitaki i tā rātou rangi tō. Koia tēnei:

Pōuri, pōuri, pōtango, pōtango,
Hākere, hākere, hākere ana te tīeke, hī!
Te tīeke, hī! Tēnā, koia, hī!
Hikihikitia, hī, hapahāpainga, hī!
Ka matike, hī, ka maranga, hī!
Tōna rere ake, hī, tōna pūhoi, hī! E koia nei, ē!

Kīhai rawa i korikori, i ngarue, i paneke te waka rā. Mau tonu, e herea ana e te mana o te karakiatanga a Ruawhārō rāua ko Tūpai, i ngā rango rā, i a Te Tahuri, i a Te Take, i a Te Puritia, i a Te Mau-kita. Whakawhenua kau ana te waka rā.

Anei ake te maha o ngā rangi tō a te iwi rā; kīhai rawa hoki i haere.

Kātahi a Ruawhārō rāua ko Tūpai ka kī atu, 'Kāti, waiho mā māua e whakahaere te rangi tō mō tā koutou waka, kia taea ai.'

Ka eke a Ruawhārō ki runga ki te waka whakahau ai i te rangi tō, ā, ko Tūpai ki te mau i te rango whakahaere; te ingoa o te rango whakahaere, ko Manu-tawhiorangi.¹⁵⁷ Ā, ko Ruawhārō ki te takitaki i te rangi. Koia tēnei te rangi tō:

Haramai, haramai ai, haramai, ē, tā-aua,
Kia kawea ko-oe, ara whenua-ua, ara tanga-ata.

Nāna i kī mai ai, tāraia he hū-ukihuki mō tōna i-ika –
 Te ika tapu a te mane-ea,¹⁵⁸
 Te ika i hirihiria ki Rangiriri rā i-ia.¹⁵⁹
 Tango te mea ra-ahi, te hau tapu a papa-au.
 E kui-ui, e ko-oro, koro tā-āne,
 Tāia te matu-ua, matua i te-ere –
 Ai te tere ki u-uta, ai te tere ki ta-ai.
 Waiho te koroheke-eke kia takoto a-ana,
 Kia ketua e te tīeke.
 Tēnā rā tō wha-katina e āta tō te waka ki uta,
 Tō, tō, tōtōkia!

Kī katoa te waha o te iwi rā ki te hāpai i te rangi tō a Ruawhārō, he hanga mania noa te waka rā ki te haere. Tēnei ake te maha o ngā rangi tō.

Heoi, riro ana a *Tākitimu* i a Ruawhārō rāua ko Tūpai, ā, riro ake hoki i a rāua ngā tāngata o te iwi e tō rā, o Whakarau. Hokowhitu, ko ngā rangatira anake; he ariki katoa taua hokowhitu. Ka riro mai i a rāua taua waka me ngā hokowhitu rangatira, kātahi ka ea tō rāua mate.

Ka utaina mai ki runga a Kahukura, he mea tiki e rāua i roto i te ana e tāpuke ana; te ingoa o te ana ko Ututangi. Ka mauria mai anō ngā kaiawhi o Kahukura, a Tara-kumukumu, a Te Mārongorongo, a Tūngia-a-te-ika, a Tūtakanāhau, a Tama-i-waho, a Tūngia-a-te-pō.

He atua katoa ēnei, ngā kaiawhi o Kahukura. E kore rawa e taea atu e te tāngata, i te wehi i ngā atua awhi o Kahukura: i a Tūngia-a-te-ika, i a Tūngia-a-te-pō, i a Tara-kumukumu, i a Mārongorongo, i a Tūtakanāhau, i a Tama-i-waho.

I ngāwari mai ai ki a rāua, he mea karakia anō nā rāua. Koia i ngāwari mai ai ki a rāua aua atua, ā, riro mai ana i a rāua a Kahukura me aua atua katoa anō hoki.¹⁶⁰ Utaina katoatia mai e rāua ki runga i a *Tākitimu*. I riro katoa mai ngā iwi o Kahukura, me te wānanga; utaina katoatia mai ki runga i te waka.

Kātahi ka eke katoa mai ki runga ngā hokowhitu rangatira kua kōrerotia ake i runga rā (tirohia pēti 48).¹⁶¹ Ko aua hokowhitu he ariki katoa, kāhore he kai i utaina mai ki runga ki tēnei waka, ki a *Tākitimu*; he tapu hoki i te wānanga, i a

Kahukura hoki me ōna kaiawhi. Koia i kore ai e utaina ki te kai, he waka tapu hoki.

Ko Ruawhārō, i te tāinga wai tōna nohoanga, ā, ko Tūpai ki te kei; i a ia te hoe tapu o te waka.¹⁶²

Ka hoe mai rā te waka rā, ā, tae noa mai ki waenganui moana, ka tau iho te manu ki runga o te rewa. Ka whakatika a Hāhā-te-uru-roa, ka werohia ki te tao, ka mate te manu rā.

Tau tonu mai anō te rua o ngā manu, werohia tonutia ake anō a Hāhā-te-uru-roa, kua mate. Tau tonu mai te toru o ngā manu rā, werohia tonutia ake anō, ka mate. Te matenga o te toru o ngā manu, ka taka a Hāhā-te-uru-roa, tau rawa iho ki te riu o te waka; kua mate.¹⁶³

Kātahi ka pōkaia e Ruawhārō te manawa, ka hikaia te ahi ki runga tonu i tana hoe.¹⁶⁴ Ko te karakia hika a Ruawhārō i te ahi, hei tunu mō te manawa o Hāhā-te-uru-roa; koia tēnei:

Ka hika rā taku ahi nei, Mahuika,¹⁶⁵ kia hikaia iho tō.

Ko Rinoi-ā-nuku, ko Rinoi-ā-rangi,

Taku ahi nei, Mahuika, kia hikaia iho tō.

Ko te ahi ra tēnā i tunua ai te manawa o Haere.

Ko te ahi rā tēnā i tunua ai te manawa o Matuku-tangotango.¹⁶⁶

Taku ahi nei Mahuika, kia hikaia iho tō.

Kua kā te ahi, e tunua ana te manawa. Kātahi ka poia ki runga. Ko te karakia tēnei:

Taumaha, mākiri tū, mākiri pā, mākiri hāhaia.

Hāhaia, hāhaia ki [te] tahatū o te rangi.

Kei te riri o Tū, kei te nguha o Tū, kei a Tū-mata-uenga.¹⁶⁷

Ka kainga e Ruawhārō te manawa o Hāhā-te-uru-roa, ka whakaata mai ngā ringaringa o ngā tāngata katoa o te waka – o te ihu, o te kei – ka whakapāngia ki ō rātou waha. Kotahi tonu ia te tangata nāna i kai te manawa, ko Ruawhārō anake.

Waiho tonu iho taua tununga i te manawa o Hāhā-te-uru-roa hei ahi marae taua.¹⁶⁸ Ki te haere te ope ki te whawhai, ka

mau te tangata tuatahi, ka patua; ko te manawa ka pōkaia, ka hikaia te ahi, ko te karakia anō tērā kua tuhia ake i runga rā, me ōna ritenga katoa. Tae noa ki te kainga o te manawa, me te ohaoha mai anō ngā ringaringa o te ope katoa.

Ka hoe mai rā, ā, ka mate i te kai ngā tāngata. Ka karanga a Ngūtoro-ariki, 'Te ihu ē, mātia, mātia te kei, mātia tauare, taipa! He mate kei a au.'

Kātahi ka pātai a Te Ariki-whakaroau, 'He aha te mate? Whākina.'

Ka whakahokia e Ngūtoro-ariki, 'He mate kai.'

Ka whakahokia anō e Te Ariki-whakaroau, 'Karanga ki raro nei nā, me kore a Pāua-tere i raro.'¹⁶⁹

Ka karanga a Ngūtoro-ariki, 'Pāua-tere ē, kāore koe i raro nei nā?'

Ka karanga ake a Pāua-tere, 'Tēnei au, tēnei au.'

Te kīngā iho anō, 'Piki ake, piki ake.'

Na, kua piki ake te tini o te pāua, kua piri ki te niao o te waka. Ka kainga e ngā tāngata katoa o runga i a *Tākitimu*. Ka mutu te kai, ka kī hoki ngā puku.

Ka hoe mai, ā, ka mate anō i te hiakai. Ka karanga anō te tangata, ko Te Au-noanoa-i-ariki, 'Te ihu ē, mātia, mātia te kei, mātia tauare, taipa! He mate kei a au.'

Ka pātai anō a Te Ariki-whakoau, 'He aha te mate? Whākina.'

Ka kī anō a Te Au-noanoa-ariki, 'He mate kai.'

Ka kī a Te Ariki-whakaroau, 'Karanga ki raro, me kore a Hine-kuku i raro nei nā.'

Kātahi ka karangatia te kuku, ka piki ake, kua piri anō ki te niao o te waka. Na, ka kainga te kuku.

Pēnā tonu, ā, ū noa mai ki uta nei.¹⁷⁰ Koia i otaina ai te pāua me te kuku, me ērā atu kai ota katoa.¹⁷¹ He ō katoa mai ēnā kai nō ngā tangata hoe mai o runga i a *Tākitimu*.

I utaina mai anō ki runga ki a *Tākitimu* te puna o te pakakē.¹⁷²

I utaina mai anō ngā rango tō o *Tākitimu*. Ko ngā ingoa o aua rango ko Te Tahuri, ko Te Take, ko Te Puritia, ko Te Maukita. Me te rango whakahaere, me Manu-tawhiorangi.

Ka hoe mai rā te waka, ā, tae noa mai ki Whanga-o-keno.¹⁷³ Ka makaa te one ki uta, ū tonu hoki te pakakē ki Takapau-tahi.¹⁷⁴ Ka hoe nā, ā, tae noa ki [te] torouka i Te Tuaheni,

whakarongo rawa atu a Ruawhārō e ngōngoro ana Te Oi-ki-Karewa, kua mate.¹⁷⁵

Ka hoe nā, ā, ka ū ki Nukutaurua, ka mahue te waka. Kei konā e takoto ana, me ngā rango me te pakakē, ki Te Māhia. Kei konā anō hoki e takoto ana taua pakakē mai o Hawaiki, arā o tāwāhi mai. I mauria mai e Ruawhārō i roto i te whare o Timu-whakairia.¹⁷⁶

Ko Kahukura, i riro katoa i a Hotu-whakahinga; nā Tūhēia i hoko, ka riro mai i a ia. Te taenga mai ki Puke-atua, ka wāwāhia, kātahi ka hokoa, ka riro i ia tangata, i ia tangata tana ringaringa, tana waewae, tana tukemata, tana iwi.¹⁷⁷ Waiho tonu āna iwi hei atua me te whai tonu anō ngā kaiawhi, arā ngā atua kua kōrerotia rā: a Tara-kumukumu, a Te Māro-ngorongoro, a Tūngia-a-te-ika, a Tūngia-a-te-pō, a Tūtakanāhau. (Tirohia pēti 48.)¹⁷⁸

Kātahi ka marara haere ngā tāngata o runga i a *Tākitimu*. Ka ahu whakararo a Puhi-ariki, noho rawa atu ki Muriwhenua. Ko tōnā mātua, ko Ruatapu-nui, i noho atu i tāwāhi; ko ia, ko Puhi-ariki, i eke mai i runga i a *Tākitimu*.

Kua nui haere ngā tāngata ki runga i tēnei motu, ka mahi a Puhi-ariki i tana māra; ko taua māra kei Muriwhenua.¹⁷⁹ Ko ngā kai mō te mahi he tī, he ponga. Ko aua kai he roa e tao ana; taki pō rua e tao ana, kātahi ka maoa.

Ko ngā koata o te tī he mea tunu, hoatu ai mā te mahi.¹⁸⁰ Kātahi ka takitakinga te tewha¹⁸¹ e te mahi. Koia tēnei:

Ka tau mai rā, ka tau mai rā,
 Ko manini-tua, ko manini-aro,
 Tauranga te kura, tauranga te aweawe,
 Ko Matariki ka kau i te ata¹⁸²
 I taku manawa ka poreporea,
 Ki manawa te tuia
 He umu tī te tūmatatia, he ponga te kai
 Te taonga ta mā te mahi
 E Puhi ē kei tai, kai te whakarua koia i hao-o-o.

He maha ngā tewha i tūmatatia i taua māra.¹⁸³
 Ka noho a Puhi-ariki i tana wahine, whānau ake tāna,

ko Rere. Ko ngā whakatupuranga tēnei a Puhi-ariki:

Puhi-ariki
|
Rere
|
Tata
|
Maika
|
Iramata-piko-noa
|
Muriwhenua
|
Tamatea
|
Kahungunu
|
Kahukura-nui
|
Rākai-hiku-roa
|
Rangi-tawhiao
|
Hine-kahukura
|
Kapi-horo-maunga
|
Te Rua-arahina
|
Kautū
|
Turi-ā-te-pō
|
Rauru
|
Pātai
|
Tokotoko
|
Te Ao-tapaia
|
Te Ao-wharekura

|
Te Ao-tauru
|
Rerewa
|
Pohohu
|
Urehina
|
Ko Pakura
|
Ko Te Mōkena.¹⁸⁴

He nui ngā uri o tēnei tangata, o Puhi-ariki, e noho nei i tēnei motu. Ā, e kīia ana nō taua Puhi-ariki te ingoa e mau nei ki a Ngā Puhi – e kīia nei, ko Ngā Puhi.¹⁸⁵ Ā, he uri nōna tēnei e karangatia nei ki a Ngāti Kahungunu.¹⁸⁶ Nō runga anō hoki i tēnei waka, i a *Tākitimu*, a Rongowhakaata.¹⁸⁷ He tokomaha ngā tāngata o tēnei waka, i nui katoa ō rātou uri ki uta nei.

Kei tērā uri o Puhi-ariki, kei a Muriwhenua, ka hoki mai,¹⁸⁸ noho rawa mai ki Tauranga; whānau noa a Tamatea, whānau noa tā Tamatea – ko Kahungunu ia. Kaumatuatia a Kahungunu, ka haere tahi mai rāua ko tōna matua, ko Tamatea; noho rawa atu i Heretaunga,¹⁸⁹ puta atu ki Wairarapa.

Heoi, ko te kōrero tūturu¹⁹⁰ tēnei o tēnei waka, o *Tākitimu*. Tērā atu te nuinga o ngā kōrero. Heoi, me mutu i konei ngā kōrero mō *Tākitimu*, ā, me tīmata i ngā kōrero o *Horouta*.

Ko ngā kōrero mō *Horouta*

Ko ngā kōrero mō *Horouta*.¹⁹¹ E kīia ana, nō tēnei motu anō a *Horouta*. Nā Toi-te-huatahi¹⁹² rātou ko āna tamariki. Ko te pūtake mai o Toi i noho ai ki tēnei motu, kei te hīnga a Māui-tikitiki-ā-Taranga, arā a Māui-pōtiki,¹⁹³ i te motu nei; e mau nei te ingoa, ko Te Ika-a-Māui.

He uri nō Māui-pōtiki a Hemā.
Na, ko Hemā, ko Rua-tonga-nuku,
Nā Rua-tonga-nuku ko Rua-tonga-rangi,
Nā Rua-tonga-rangi ko Hā,
Nā Hā ko Tangaroa-a-whatu,
Nā Tangaroa-a-whatu ko Toi-te-hua-tahi –

Ārā, ko Toi, ko te tangata nāna tēnei waka o *Horouta*. E kīia ana, kei Whitianga te kāinga i noho ai a Toi rātou ko āna tamariki, ā, ko te ingoa o tōna whare ko Hui-te-rangi-ora. Ko Kahukura¹⁹⁴ nō tāwāhi, nō Hawaiki, he tama nā Rongomai.¹⁹⁵ Ka noho a Rongomai i a Hine-te-wai, ka puta ki waho ko Kahukura.

Kua mōhio noa ake a Kahukura ki ngā motu katoa o te ao nei, he atua hoki ia (otira, kua whakatangata kē ia). Ka kī atu tērā ki tōna hoa, ki a Rongo-i-amo,¹⁹⁶ kia haere mai rāua ki tēnei motu. Ka kohia te tātua ki te kao¹⁹⁷ (te ingoa o taua tātua, ko Whetonga), ka tātua e Kahukura ki tōna hoa, ki a Rongo-i-amo.

Ka pātai a Rongo-i-amo ki tōna hoa, ki a Kahukura, 'Kei hea he ara mō tāua?'

Te kīnga atu a Kahukura, 'Kei a au. Māku e whakatakoto he ara mō tāua.'

Te mauranga atu a Kahukura ki tōna matua wahine, ki a Hine-te-wai, ka whakapikoa.¹⁹⁸ Poua iho ngā waewae ki Hawaiki, ko ngā ringaringa ki tēnei motu; na, kua tāwhana i runga te rangi.

Ka mau anō a Kahukura ki tōna pāpā, ki a Rongomai, ka pērātia anō me tōna matua wahine; na, kua tāpapa iho a Rongomai ki runga i a Hine-te-wai.

Ka kīia anō e Kahukura a Te Paoka-o-te-rangi¹⁹⁹ kia tāpapa ki runga ki a Rongomai; na, ka pērā anō a Te Paoka-o-te-rangi. Ki runga ake ko Totoe-rangi, pērā tonu. Ki runga ake ko ia, ko Kahukura. Ki runga ake ko Taha-wai. Ki runga ake ko Te Kau-rukiruki. Ki runga ake rawa, ko Te Hereumu.

Kātahi ka kīia e Kahukura a Rongo-i-amo kia haere mai mā runga i a Te Hereumu. Ko te ara tērā i whiti mai ai a Rongo-i-amo.

Nō te whitinga mai o Rongo-i-amo, kātahi hoki a Kahukura

ka peke mai, ā, ka whiti tahi mai rāua ki tēnei motu.

Te taenga mai ki te kāinga o Toi rātou ko āna tamariki, me āna mokopuna me tō rātou iwi, ka whakamanuhiritia a Kahukura rāua ko tōna hoa, ko Rongo-i-amo. Kātahi ka taka mai te kai mā rāua.

Titiro atu a Rongo-i-amo, e tōia ana mai te tī mā rāua ki roto o te ipu.²⁰⁰ Ka kī atu a Rongo-i-amo ki a Kahukura, 'Ina pea ia te kai i mauria mai nei e tāua, e mahia mai nei nā?'

Ka kī atu a Kahukura, 'Waiho rā maua tonu; e tūpono mai, hei reira tāua mōhio ai.'

Kīhai i roa, ka tāpaea mai ki ō rāua aroaro ngā kai mā rāua: he tī, he mamaku, he aruhe.²⁰¹ Kātahi rāua ka whakamātau ki te kai i roto o te ipu; ehara ia i te kao.

Kātahi rāua ka whakamātau ki ngā kai katoa: ki te tī, ki te ponga,²⁰² ki te aruhe. Kīhai i tino pai ki a rāua.

Kātahi a Kahukura ka kī atu ki a Toi rātou ko te whānau kia hōmai he ipu ki a ia, he wai hoki. Kātahi ka whakahoroa e Rongo-i-amo tētahi pito o te tātua. Ko tētahi pito anake i whakahoroa ki roto o ngā ipu – hokowhitu ngā ipu.²⁰³

Ka oti katoa te rapu ngā ipu, ka kawea atu e Rongo-i-amo ki a Toi rātou ko tāna whānau. Tū kau ana ki te aroaro, kua puta ake te kakara ki a Toi.

Kātahi ka karanga atu a Kahukura ki a Toi, 'E Toi ē, kaua e tukua katoatia ō kotikara ki roto o te ipu. Engari ko te kōroa e mātua tuku, ka whakapā ai ki tō māngai.'

Pērātia ana e Toi me tā Kahukura i kī atu ai ki a ia: tukua iho e Toi ko tōna kōroa, ka whakapākia ki tōna māngai, arā ka mitikia.

Ka karakia atu a Kahukura i runga i te mitikanga a Toi. Koia tēnei te karakia:

Ko miti, ko para, ko pau rawa.

Ko miti, ko para, ko pau rawa.

Ka reka i tua, ka reka i waho,

Ka reka i ngā mārūa tapu o Hawaiiki.

Kātahi a Kahukura ka karanga atu ki a Toi, 'Tukua katoatia ō kotikara ki roto o te ipu, e kai.'

Kātahi a Toi ka kai. I te kainga anō a Toi, ka nanawe te reka ki te kakī, me te mau anō te hā o te kakara ki te waha.

Ka karanga atu a Toi ki a Kahukura, 'Kātahi te kai reka, ko te kai nei! He aha te ingoa o te kai nei?'

Ka kīia mai e Kahukura, 'He kūmara.'

Te kīnga atu a Toi, 'Kei whea tēnei kai?'

Te kīnga mai a Kahukura, 'Kei Hawaiki.'

Te kīnga atu a Toi, 'E kore pea te kai nei e taea te tiki?'

Te kīnga mai a Kahukura, 'Ka taea anō.'

Te kīnga atu a Toi, 'Mā te aha rā e taea ai te tiki?'

Kātahi a Kahukura ka titiro atu ki te waka a Toi e tāwharau ana i roto i te whare, ki a *Horouta*. Ka kī atu a Kahukura, 'He aha koia tēnei e tāwharau mai nei nā?'

Te kīnga mai a Toi, 'He waka, ko *Horouta*.'

Te kīnga atu a Kahukura, 'Kāti rā, mā konā e taea ai.'

I taua pō anō ka huihuia ngā tohunga katoa e Kahukura ki roto o te whare, arā ki Hui-te-rangi-ora, ka toroa²⁰⁴ ngā atua hei patu i ngā tai haruru, i ngā tūātea nunui o te moana, i ngā hau nunui. Ka toroa anō hoki ngā atua hei whakamāmā i te waka, hei mea anō hoki kia tere.

I te ata ka tōia te waka ki te wai. I kīia ana hokowhitu ngā kaieke, arā ngā kaihoe.

Kātahi ka tāia te kawa²⁰⁵ o te waka o *Horouta*. Nā te tohunga, nā Rangi-tū-roua, i tā te kawa, arā te karakia. Koia tēnei te karakia:

Hau toto, hau toto,
Ko Tū hekea ana, ko Rongo hekea ana,
Ko te ngahau o Tū.
Utaina taku kawa nei,
He kawa tua-maunga,
Ka wiwini, ka wawana,
Tara pata tū ki te rangi.
Auē kī, whano, whana, haramai te toki,
Hauma, hui ē, tāiki!

Ka mutu te kawa moana a Rangi-tū-roua, titia iho te māpou kawa ki runga o te parata.²⁰⁶ Kātahi ka whakatūria ngā kaimau

o ngā hoe: ko Tai-pupuni ki te hoe ākau, ko Tai-wawana ki te piripiri, ko Tai-aropuke ki te tāpaki.²⁰⁷ Kātahi ka karakiatia anō e Rangi-tū-roua te ara o *Horouta*.²⁰⁸ Koia tēnei:

Tura mai te tura,
 Kakapa te manu²⁰⁹ i uta, he pakihau,
 Tauranga ko tawhiti nuku,
 Te whakamākaudia he ariki tapu,
 Kia inu ia i te wai o Whakatau.²¹⁰
 Mate toka i mua, mate toka i roto,
 Tū whanawhana, tū maihi, tū makaro,
 Tū te whai ramu, e ai hoki te hirihiri
 Kai te kohukohu i runga,
 Koi rangi tukua, koi rangi horoa,
 Tāne tukua, tāne takoto,
 E ai hoki tēnei mata tohu
 Uru whakapupu ake te uru o te whenua
 Te tau arohakina ki waho,
 Ki te uraura o te rā, ki te werawera o te rā,
 Whakarere ki tai marehua ki waho
 Taku hoe nei ko Rapanga-te-āti-nuku,
 Ko Rapanga-te-āti-rangi,
 Nā Tai-pupuni, nā Tai-wawana, nā Tai-aropuke.
 Hua taku hoe nei, he hoe tāhūhūhū,
 He hoe kāraparapa ki [te] tahatū o te rangi.
 Auē kī, whano, whana, haramai te toki,
 Hauma, hui ē, tāiki ē!

E kīia ana, mutu kau anō tēnei karakia, kua kitea a Hawaiki. Kātahi ka tīmatatia te rua o ngā karakia, e Rangi-tū-roua anō. Koia tēnei:

Mano ki te Hawaiki, ka tū hakehakeā
 Mai te kowiwini, mai te kowawa
 He toki minamina, he toki mai anarea ka hirahira
 Ko aitu mai o tangata ki te pū o te rākau
 Ka ui iho, ka ui ake,
 Ka ui tua te kaha o Tangaroa.

Ko ao matakakā ki tua o Hawaiki
Katea te rawaka mai,
Ko Tāne ka haruru rutu.
Whano, whana, haramai te toki,
Hauma: Hui ē, tāiki ē!

E kīia ana, mutu kau anō, kua ū ki Hawaiki, he pō te tāima i ū ai. Rokohanga atu, kua oti kē te hauhake te kūmara. Kua tāpaea ki ngā rua i roto i te pua, i Te Huiakama. Ko Kanoa e whakaaraara ana, arā e kōkō ana. Koia tēnei aua whakaaraara.²¹¹

Titi mai te marama, titi mai te marama
Nā Tara-tutū, nā Tara-wewehi, ka Tara-hōkaia.
Kīhai au i panapana, kīhai koe i panapana,
Ka taka mai whitohi, tau atu ko tawhiti
Ka tū kapiti-nuku, ka tū kapiti-rangi,
Waiho te tae o Matuku.²¹²
Ka moe te mata o te tipua, ka arā te mata hī taua²¹³ –
E ia ē, te ika e takoto nei!

Kātahi ngā tauhou ka mau ki te taro,²¹⁴ ka karanga atu ki a Kahukura, 'Koia nei pea te kūmara?'

Ka kī atu a Kahukura, 'Ehara tēnā, he taro tēnā, he whaka-hau paenga nō te kūmara.'²¹⁵

Kātahi tērā ka kite i te tipu o te kūmara, kua maroke. Ka tohu atu tērā, ka karanga atu: 'Ina kē ia, kua hauhakea ki rō rua.'

Ka whakarongo anō tērā me ngā kaihoe o *Horouta* ki te waha o Kanoa, e whakaaraara nei i roto i tōna pā, i Te Huia-kama.²¹⁶

E kore koe e tae mai i te rā takitahi.
Me tuku ki te karere
Kia tae mai te wiwini, kia tae mai te wawana,
Kia tae mai ai Ariki-korongatā ki tō whenua nei.
Tēnei hoki au te kekeho atu nei ki runga o Awarua –
Awarua e ia ē, te ika e takoto nei, e ia!

Kātahi tērā, a Kahukura, ka kī atu ki ngā hoa, 'E noho matakū ana i a au te pā nei.'

Ka pātai atu ngā hoa, 'I mōhiotia koe i te aha?'

Te kīnga atu a Kahukura, 'Ina koa taku ingoa e whakahu[a]tia iho nei, a Ariki-korongatā, i roto i te kōkō a taku hoa, a Kanoa. E mahara ana pea ki a au e ngaro nei, he whakataka taua.'²¹⁷

Kātahi tērā ka kī atu ki ngā kaihoe kia tokona a *Horouta* ki te taha o te pari o Hawaiki – ko taua pari katoa he kūmara. Te taenga o te waka ki taua pari, kātahi ka whakapiria ki uta. Kātahi ka mau a Kahukura ki te kō (ko Penu te ingoa o te kō), ka werohia ki te pari o Hawaiki, me tāna karakia anō. Koia tēnei te karakia:²¹⁸

Te kō, te ua nuku, te ua tara,
Te ua patapata i āwhā,
Te whererei iho ai tae o Matuku,
Te whererei iho ai tae o Pani,
He tapu taku kiri nei, te ripiripi o te rangi.
Tē whakarongonga atu Te Āti Tipua,
Tē whakarongonga atu Te Āti Tawhito.

Kātahi ka horo te pari o Hawaiki, arā te kūmara. Kī tonu a *Horouta*. Kātahi ka unuhia te kō, a Penu, e Kahukura; whakapāea ai, me tāna karakia anō. Koia tēnei:

Tina, toka, rarau te wheke nui a Muturangi.
Tina, toka, te pari ki Hawaiki.²¹⁹

Na, kua mutu te horo iho o te kūmara; kua mau anō te pari ki Hawaiki, kua poha hoki te waka a *Horouta*.

E kiia ana, nō te horonga iho o te kūmara ki runga i a *Horouta*, ka whai tahi mai te kiore me te pākura, manu nei.

Ka kī rā a *Horouta* i te kūmara, ka whakariteritea e Kahukura te hokinga mai a *Horouta* ki tēnei motu. Ka tohutohungia mai e ia, 'Haere! Kei āpitia a Rongo-marae-roa ki a Ariki-noanoa, arā, kei āpitia te kūmara ki te aruhe.'²²⁰

Ko Rongo-marae-roa he whāngai nō Kahukura – arā, ko

te kūmara; koia i tapu ai. Waiho iho anō hoki te kūmara hei atua, arā hei whāngai mō ngā atua; koia i tino tapu ai te kūmara.

Ko Ariki-noanoa, arā ko te aruhe, he atua anō, ina hoki ka mate te tangata i te mate ānini,²²¹ rewharewha rānei, i ētahi atu mate rānei, ka whatiia te aruhe, ka heia ki te kakī o te tangata e mate ana; ka kīia taua aruhe he pitopito hei ārai atu i te mate. Engari, e kore rawa e tika kia āpititia te aruhe ki te taha o te kūmara, kei riri ai te kūmara, arā a Rongo-marae-roa.

Te tino kino rawa o te aruhe, he kawa: kawa atu i ngā kawa katoa. Koia tōna whakataukī, 'Te kawa i te titōhea o te aruhe.'

Kātahi ka tukua mai a *Horouta*. Ka eke mai a Pawa hei rangatira whakaterere mai, ka eke mai hoki a Awapāka, a Tara-hirihiri, a Hou-taketake,²²² me ētahi atu. I eke mai anō hoki i konei a Tāne-here-tī, a Kōneke, a Te Paki (tirohia whārangi 1).²²³

Ka utaina mai anō hoki te kō hei kō mō te kūmara; ko Penu te ingoa o te kō.²²⁴ Ka utaina mai anō hoki te māpou hei toko mō te kūmara; ko Atiatiahenga te ingoa o te māpou.²²⁵ Me ngā hutukawa, hei tohu tau: ko Te Rotu-mai-tawhiti, ko Oteko-mai-tawhiti.²²⁶

Ka eke mai te wahine, ko Kanawa te ingoa.

Ka rere mai a *Horouta*; ā, ū noa mai ki Ahuahu.²²⁷ Ka kitea e Kanawa te aruhe i reira, ka whānakotia, utaina iho ki runga i a *Horouta*.²²⁸ Kātahi ka mānu mai i Ahuahu, puta kau anō ki waho ki te moana.²²⁹ Ka riri a Rongo-marae-roa ki a Ariki-noanoa, arā ki te aruhe i whānakotia mai rā e te wahine rā, e Te Kanawa.

Kīhai i mōhio ngā tāngata katoa o runga i te waka ki te aruhe i whānakotia mai rā e te wahine rā. I mōhioitia ia e ngā tohunga ki te putanga mai o Hau-nui, o Hau-roa, o Tūawhiorangi, o Te Uruhanga;²³⁰ kātahi ka mōhio ngā tohunga he hara kei a rātou.

Tae rawa mai ki waho ake i Whakatāne, arā ki tēnei taha mai, e tata ana ki Ōhiwa,²³¹ ka whiua te wahine rā ki te wai e te pūtai. Te eanga ake o te wahine, kua mau ngā ringaringa ki te tauihu o te waka. Ka karanga atu ngā tāngata kia tukua ngā ringa kei tahuri te waka, kīhai te wahine rā i rongo; mau tonu

ōna ringa. Heoi anō, ko te tahuritanga tēnei o *Horouta*, mate tonu iho te wahine ki reira; tapaa tonutia iho hei ingoa mō tērā wāhi, ko Tukirae-o-Kanawa.²³² Ka pakaru a Horouta, ā, ka pae ki uta, ki Whakatāne.

Ka tangohia ngā utanga ki uta, arā ngā kūmara. Ka kīia e te tino tohunga, e Rangi-tū-roua, kia hurihia te waka; e taupoki ana hoki te waka ki raro. Ka tīkina te tītoki hei whiti, arua hei whakaara ki runga. Ka topea mai taua rākau a te tītoki, ka poua ki tētahi niao o te waka, e popoki ana hoki te riu o te waka ki raro. Ka mau ngā tāngata ki runga o taua whiti, ka takitakina te rangi karakia e Rangi-tū-roa. Koia tēnei:²³³

E iki, e iki e, te tura uro whiti,
E iki, e iki e, te tura uro whiti
Hiki nuku e, hiki rangi e,
Hiki nuku e, hiki rangi e,
Ha ha, ka hikitia tōna ure,
ha ha, ka hāpainga tōna ure,
Ia ia iaia. Hā i i i!

Ka ara te waka ki runga. Kātahi ka whiria ngā taura hei tō ki uta; ka oti, ka herea, kātahi ka tōia. Ka tīmata anō e Rangi-tū-roua, te karakia tō. Koia tēnei:²³⁴

Paneke i a wai?
Paneke i a Tū-te-rangi-aitū.
Hauhau te toki matapoia, matapoia,
Huri te pō, moi mārire mai,
Huri te pō, moi mārire mai –
Moi mārire mai, e tū-ā-ure,
Moi mārire mai, e tū-ā-ure.

Ka takoto a *Horouta* ki uta.

Kātahi ka rūnanga ngā rangatira kia rapua he haumi mō *Horouta*. Ka whakaritea ētahi o ngā hokowhitu hei hoa mō Pawa ki te tārai haumi, ko ētahi hei hoa mō Awapāka²³⁵ ki te patu manu mā te mahi o *Horouta*.

Haere ake i a Awapāka ko Tāne-here-ti, me Kōneke, me Te

Paki. (Tirohia peti 1. Ko ngā karakia katoa o ā rātou hinu i mahi ai, tirohia peti 2–12.)²³⁶ Ko Rangi-tū-roua, me ētahi atu o ngā tohunga, i noho tonu i te taha o tā rātou waka. Ka haere te ope i a Awapāka mā ki te patu hinu. Tae tonu atu ki Te-pua-o-te-roku, ka patua te manu; ka tahuna, ka whaoia ki roto ki ngā tahā (arā, ngā kōrero katoa kei te peti 1–12).

Ka haere te ope i a Pawa ki te tārai haumi, ka tae ki te maunga, ka kitea te haumi, tapaa iho te ingoa o taua maunga ko Maunga-haumi.²³⁷ Ka mīa e Pawa tōna mimi, ka tāwhai-mimitia e ia, arā ka karakiatia. Koia tēnei tāna karakia:

Tāwhai mimi, tāwhai rōrō,
Tāwhai mimi, tāwhai rōrō.

Te putanga o taua mimi o Pawa, ko Waioweka;²³⁸ te putanga ki te moana, ko Ōpōtiki. Tētahi, ko Waikohu; te putanga ko Waipawa, te putanga ki te moana, ko Kopu-tutea.²³⁹ Tētahi, ko Mōtū; te putanga ki te moana, kei Marae-nui.²⁴⁰

Ko tētahi anō o ngā tāngata o runga i a *Horouta*, ko Rongokako. Ko tēnei tangata, ko Rongokako, i tukua hei poihi-mana,²⁴¹ arā hei karere ki ngā wāhi katoa o tēnei motu e ū atu ai a *Horouta*. Nō muri i a Pawa rātou ko Awapāka mā, i tonoa atu ai a Rongokako e Rangi-tū-roua, mā rātou ko ōna hoa i noho rā hei tiaki mō tō rātou waka mō *Horouta*.

Nō muri i a Pawa rātou ko Awapāka mā, ka mahia e Rangi-tū-roua a *Horouta*, ā, ka oti. Ka tonoa a Rongokako hei karere, kia hoki mai a Pawa mā, me Awapāka mā. I tonoa anō hoki ia hei karere ki ngā wāhi o te motu nei.²⁴²

Kīhai i tae mai te haumi a Pawa, kua oti kē a *Horouta*.²⁴³ Ko ngā hinu a Awapāka mā, i mauria mai anō²⁴⁴ i Te Pua-a-te-roku.²⁴⁵ Te taenga ki te taumata, ka kainga te hinu;²⁴⁶ huaina iho hei ingoa mō taua taumata, ko Taumata-kai-hinu.²⁴⁷

Te taenga ki te one i Tai-harakeke, ka awatea. Mahue tonu iho ngā tahā ki reira, ā, e tū nei anō; huaina iho te ingoa, ko Te Kai-tahā-a-Awapāka. Kotahi te tahā i tae mai ki Te Awanui, nā Toetoe i mau mai.²⁴⁸

Tae rawa mai ki Te Awanui, kua taha kē atu whakarunga

a *Horouta*; e takoto ana te tatā me te punga o *Horouta*, e takoto ana hoki te kūmara mō Waiapu nei, me te māpou tapu, me Atiatiahenga.²⁴⁹ Mahue iho tāna tahā ki Te Awanui nei, ā, e takoto nei anō; huaina iho te ingoa, ko Toetoe.²⁵⁰

Nō muri i te haerenga o Pawa mā, me Awapāka mā, ka mahia e Rangi-tū-roua mā a *Horouta*. Ā, ka oti, ka utaina anō te kūmara ki runga i a *Horouta*, ka hokia²⁵¹ anō ki ngā tikanga mai o Hawaiki; he tikanga, koia i tutuki ai tana mahi.²⁵²

Mahue tonu ake a Pawa mā, haere tonu a *Horouta*, ka tuhaina haeretia te kūmara, tae noa mai ki Waiapu nei. Kātahi ka tāia te riu o *Horouta*, koia i waiho ai hei whakataukī mō te nui o te kūmara o Waiapu nei. Koia tēnei: 'Ka mahi te tāinga o te riu o *Horouta*!'²⁵³

[Ngā tikanga whakahaere mō te kūmara]

Me tīmata ake te kōrero ki ngā tikanga whakahaere mō te kūmara, me ōna tapu, me ōna karakia.²⁵⁴ Nō Hawaiki mai anō te kō; te ingoa o taua kō, ko Penu.²⁵⁵ I te mea ka mahia te māra tautāne,²⁵⁶ arā te māra tapu, a ia hapū, a ia hapū, ka oti te pāhika, muri iho ka tāpāpātia. Ka oti te tāpāpā, ka mōhio te hapū mō āpōpō te maranga ai te kō, te tūkari rānei.²⁵⁷

Ka rangahia te tōtōwahi, arā te rahu,²⁵⁸ ka karakiatia te rangaranga o taua rahu. Koia tēnei te karakia.²⁵⁹

Raranga whakapaepae ana rā taku kete tapu tō:

Nō tua ana rā, nō Hawaiki, taku kete tapu tō.

Raranga whakapaepae ana rā taku rahu tapu tō:

Nō tua ana rā, nō Waipupuni, taku rahu tapu tō.

Raranga whakapaepae ana rā taku tōtō tapu tō.²⁶⁰

Nō waho ana rā, nō Mataterā,²⁶¹ taku tōtō tapu tō.

Ko te tōtō tapu nā wai?

Ko te tōtō tapu nā Rau-penapena.

Ko te tōtō tapu nā wai?

Ko te tōtō tapu nā Rau-te-tieke.
Ka whiwhia, ka rawea,
Ka mau kai takupū nui nō Rangi, e tō.²⁶²

Ka oti te karakia mō te ranganga i te tōtōwahi, kātahi ka tīkina ngā kūmara takirua, takirua, o ia rua a ia tangata, a ia tangata; poto noa tōna hapū, ōna whanaunga rānei,²⁶³ ki tā rātou nā tōtōwahi. Ka kawea ki te paenga o te māra tū ai, tāuhi rawa ki te kohukohu.²⁶⁴ Ka tūkaria te māra, ka oti; ā, mō te ata rā anō ka tiri ai, arā ka ono ai.

I te ata anō ka kā te pure; te ingoa o taua pure, he anuanu. Ka tao taua pure, ka whakamoea te tangata māna e kai ki te paenga anō o te māra. Ko ngā pure nui mā te tokomaha, kei te taha o te wai e kā ana, e tao ana. Te ingoa o tērā pure, he mārere; mā te tokomaha tērā.²⁶⁵

I te mea kua rite ngā pure nei ki te tao, kātahi ka kākahu ngā tāngata hei tiri mō te māra, i ngā kākahu papai. E kore te pūeru me te tarahau²⁶⁶ e kākahuria, koi uaua nui te kūmara, koi waiari. Engari me aronui, me māhiti, me paepaeroa, me pūkoro, me pātea; ko ngā kākahu tika ērā mō te whakatō i te māra tautāne.²⁶⁷

Ka rite katoa, kātahi ka mau te tohunga ki te tōtōwahi, kei roto rā ngā kūmara; ka hāpainga e ia, me te maka²⁶⁸ takitahi anō i ngā kūmara ki runga ki ngā puke kua oti rā te tūkari, te pīrori rānei, me te whakahua anō i tāna karakia. Koia tēnei:²⁶⁹

Tō, tō, tuki-ā-uta, tuki-ā-tai,
Te hiki Raukata-uri, Raukata-mea, Itiiti-mā-
Rekareka.
Tēnei te hiki ka hiki, tēnei te hāpai ka hāpai.
Ko te hāpai nā wai? Ko te hāpai nā Rongo –
Rongo-uakina, Rongo-te-kaiā –
Te kāinga ki tua, te kāinga ki waho,
Te kāinga ki Rangi-nui, ki Rangi-roa,
Ki Rangi-te-pā, ki Rangi-te-rakahia mai ai.
Whiriwhiri taku kete, ko Mau-nanea,²⁷⁰
Rangaranga taku kete, ko Mau-nanea,
Ki te tuapuke taku kete, ko Mau-nanea,

Te kopia te paenga runga, ko Mau-nanea,
 Te kopia te paenga raro, ko Mau-nanea,
 Kia kāwuiwui, kia katoatoa.
 Pēpeke te hue ki waenga, haere te kākano hai tia.
 Ko te kura mai whea? Ko te kura mai Matatērā.
 He harurutanga, he ngātorotanga –
 Ka rongo tua, ka rongo waho,
 Ka rongo te ūranga, ka rongo te heketanga,
 Ka rongo tira whai mata, e Tāne.
 He harurutanga, he ngātorotanga!

Haere tonu ai te tohunga e mau haere rā i te tōtōwahi i runga tonu i te pūkiore o te māra,²⁷¹ me te karakia haere i ngā kupu ka mutu ake rā, me te whakatakoto takitahi i ngā kūmara ki runga o ia puke, o ia puke. A, ki te me[a] ka kite te tohunga e karakia haere rā kua tata ki tahaki, ko ngā kūmara e nui ana, ko ngā puke kua torutoru, ka whiua e ia kia takirua, kia takitoru rānei ngā kūmara ki runga ki te puke, kia rite ai te paunga o ngā kūmara ki runga ki ngā puke.

A, ki te mea ko ngā puke e nui ana, ko ngā kūmara kua iti haere, na, ka kapea e te tohunga ētahi o ngā puke; e rua, e toru rānei ngā puke e kapea. Ka tae kai te toru, kai te whā rānei, ka whakatakoto ai i te kūmara, kia rite ai te mutunga o te karakia ki te puke kotahi, me te kūmara kotahi, ki tēnei kupu o te karakia nā: 'He harurutanga, he ngātorotanga.'

Ka mutu, ka wāhia e te tohunga te tōtō, arā te rahu o ngā kūmara, tāpuke rawa ki te paenga.

Ka mutu tērā, ka whakatika ngā tāngata kua oti te whakakahu ki te tiri i te māra, arā ki te ono.²⁷² Ka mauria anō ngā tīraha, arā ngā kete kūmara, hei tiri mō te māra; ko ngā kūmara hoki o roto o te tōtōwahi, mō te pūkiore anake ērā.²⁷³

Ka oti katoa te tiri, kātahi ka whakaarahia te tangata hei kai mō te pure, arā mō te anuanu.²⁷⁴ Kīhai i hukeya te umu, engari he mea ketu i te tapa. Ka riro mai ngā kai, ka tāpukea rawatia te umu. Ka huihui te iwi nāna rā i tiri te māra ki te taha o tā rātou pure, arā o te mārere.

Kei muri o tēnei māra, ka mahi ia tangata, ia tangata i tāna māra, i tāna māra. Ka mahi rā, ā, ka oti ngā māra katoa, ka

kīia tērā he whakarērenga kāheru. Kātahi tērā tangata, tērā tangata ka taka i tāna hākari mō te amohanga i te toko mō tāna māra, mō tāna māra. Ka tae kei te rā e amohia ai te toko (he māpou te toko), ka whakatika katoa te hapū, te iwi rānei, ki taua mahi.²⁷⁵

Ka poua te toko ki te puke tuatahi o te māra, me te kō, me Penu, ka whakahuatia ai te karakia. Koia tēnei:²⁷⁶

Ahuahu whenua i tipu ai te kai, rī tāua i te ngaru ē,
Whitianga i tipu ai te kai, rī tāua i te ngaru ē,
Tauranga i tipu ai te kai, rī tāua i te ngaru ē,
Maketū i tipu ai te kai, rī tāua i te ngaru ē,
Whakatāne i tipu ai te kai, rī tāua i te ngaru ē,
Ōpōtiki i tipu ai te kai, rī tāua i te ngaru ē,
Te Kaha-nui-ā-Tiki i tipu ai te kai, rī tāua i te ngaru ē,
Whangapāraoa i tipu ai te kai, rī tāua i te ngaru ē,
Wharekāhika i tipu ai te kai, rī tāua i te ngaru ē,
Whakararā-nui i tipu ai te kai, rī tāua i te ngaru ē,
Waiapu whenua i tipu ai te kai, rī tāua i te ngaru ē.

He pēnā tonu ngā kupu tīmata o tēnei karakia, poto noa te whakahua ngā ingoa nunui o ngā motu nei. Kātahi ka tae iho ki ēnei kupu o taua karakia. Koia tēnei:

He tau mua, he tau roto, he tau heketanga,
He whakatotohitanga,
He wai rengarenga, he koiri ki tau ē,
He wai rengarenga, he koiri ki tau ē.
Hoehoe ana mai te waka i Matatīniterā²⁷⁷ ē,
Hoehoe ana mai te waka i Wai-pūpuni rā ē.
Ka tuku te punga tau a rire,
Ka tuku te punga tau a rire,
Nō Horouta ana te punga tau a rire,
Nō Haere ana te punga tau a rire.
Penu, Penu, te kō Penu,
Hōmai he tina, hōmai he mārie, homai he angitu ki
tēnei kō.
Hua kumu ki tēnei kō, hua tai ki tēnei kō,

Hua kahika ki tēnei kō, hua kareao ki tēnei kō,
 Hua tītoki ki tēnei kō, hua karangū ki tēnei kō,
 Hua karaka ki tēnei kō.²⁷⁸
 Rere mai te maramara, koia piri, koia taha.²⁷⁹
 Haua he tutu, he rangi, he maoa.
 Penu, Penu, te kō Penu.

He hākari nui i muri o tēnei nā ia tangata, nā ia tangata, ki te paenga o tāna māra, o tāna māra. Ko tēnei karakia hoki, he karakia haere tonu ki ia māra, ki ia māra.

Ka tipu te kūmara, ka tipu hoki te taru o waenga, ka ngakia ngā taru. Ko te ingoa o tērā mahi 'he ngaki toto.'²⁸⁰

Mō te ngakinga o ngā taru. Ka motu te kūmara, kātahi ka karanga te tangata i motu rā i a ia te kūmara, 'Ki tahaki, ki tahaki, kei a au te aituā. Ko te kūmara kua motu. Ko te aka tapu o te whāngai o Rongo-i-amo.'²⁸¹

Te potonga o ngā tāngata kei tahaki, ka mau te tohunga ki te kūmara i motu rā, ka āpitia ki te kohukohu o waenga, me te rau kūmara. Kātahi ka poia e te tohunga ki runga, ka whāngaia ki ngā hau māriri, ka whakahuatia te karakia. Koia tēnei:

Whakairi tū atu au i te toto o te kūmara nei –
 Mā wai e ngaki, e ranga tō mate?
 Mā Tū e ngaki, e ranga tō mate.
 Ko Rongo ka uakina.²⁸²
 He aha te hau nei? He muri te hau nei,
 He hau whakatipu kai te hau.
 Pupū te kohu i raro,²⁸³ rau tipu te kai.
 Penu, Penu, te kō Penu!

Te mutunga o te karakia, ka tāpukea anō ki te puke o te kūmara i motu rā. I te ata ka tirohia e te tohunga: na, kua hono kē taua kūmara ki tōna take.

Ka tupu te kūmara, ā, tae noa ki ngā rā o Poutū-te-rangi,²⁸⁴ ka tikina, ka tirohia e te tangata tapu; tōna ingoa he mata-paheru.²⁸⁵ Kua kitea e ia ka nui te kūmara, kātahi ka hangaa ngā rua, kua oti.

Ka rere a Whānui – he whetū a Whānui – ka tīmata te hauhake.²⁸⁶ Ka tae te tohunga matapaheru ki te puke tuatahi o te māra i poua ai te toko tapu, me tāna kāheru (he kōkō-muka²⁸⁷ te kāheru; ehara i te mea tārai ki te toki, engari he mea whawhati kau), me te taura (he mea whiriwhiri; ehara i te harakeke, engari he toetoe mātā).²⁸⁸ Te taenga atu o te tohunga ki taua puke tuatahi, ka huia ngā tipu, he rea iho ki taua taura, me tāna whakahua anō i tāna karakia. Koia tēnei:

Whiti atu au i [te] taura nei, i te makura,
Nō tua ana mai, nō Hawaiki, [te] taura nei te
makura.

Ka whiwhi au, ka rawe au,
Ka mau, ka mau, kai takupū nui nō Rangi.

Kātahi taua tohunga ka mau ki tāna kāheru, ka tīmata te kari i taua puke kua oti i a ia te here, me te whakahua anō i tāna karakia. Koia tēnei:

Hōmai he tina, hōmai he mārie,
Whakatau weweru²⁸⁹ ki tēnei kō,
Hua kumu ki tēnei kō, hua tai ki tēnei kō,
Hua kahika ki tēnei kō, hua kareao ki tēnei kō,
Hua māpou ki tēnei kō, hua tītoki ki tēnei kō,
Hua karangū ki tēnei kō, hua karaka ki tēnei kō.²⁹⁰
Tēnei te kō ka heke,
Tēnei te kō ka ngātoro, tēnei te kō ka haruru.
Penu, Penu, te kō Penu.

Ka mutu, ka taea katoatia hoki ngā kūmara o taua puke i karia rā. Kātahi ka tāpukea, me te mau anō ngā kūmara i runga i ngā tipu, me te taura i herea rā, me te kāheru. Ka tāpukea katoatia, me te whakahua anō i ēnei kupu karakia i a ia e tāpuke ana. Koia tēnei:

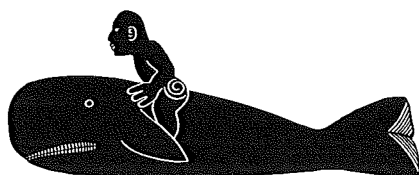
Tanumia, ko tāpukenga ki Waipupuni,
Ko tāpukenga ki Matatērā,
Ko tāpukenga ki Te Whākoau Maunga.

Ki raro nei koe moe te hita ai, moe te rawea,
Moe whakarongo ake ai.²⁹¹

Kātahi ka tīmata te hauhake i te māra. Ā, ka poto katoa,
ka tīmata te kohi i roto i ngā putu. Ka poto katoa ki roto i ngā
rahu, kātahi ka huakina ngā kūmara o te puke tuatahi i
tāpukea rā, me te taura anō i here rā, me te kāheru kari. Nō te
hukenga, ka whakahuatia ēnei kupu karakia. Koia tēnei.²⁹²

Whakaarahia i te papā tuangahuru, e kari, maranga
hake,
I tōu takotoranga, e kari, maranga hake,
I tōu whakamoenga, e kari, maranga hake.

THE TEACHINGS OF PITA KĀPITI



Accounts relating to bird-hunting

Tāne-here-tī¹ was the man with the noose, Kōneke was the man with the spear,² and Te Paki was the man with the dog.³ The noose was for snaring birds: kererū, kākā, tūi, kākārīki, kōkako, New Zealand thrushes, saddlebacks, New Zealand quails, ririwai rails, banded rails, takahē and other birds. And Kōneke's spear was for spearing these birds as well. Te Paki's dog was for hunting weka, kiwi and kākāpō.

Cabbage-tree leaves were split in the open country,⁴ tied with slipknots and made into nooses. When the noose-making was finished, the nooses were all fastened to a horizontal beam,⁵ then when everything was finished it was taken up on to a miro tree.⁶ Next they constructed the paerutu⁷ and the upright supports; one end of the beam was tied to one upright and the other end to the other upright. Then they recited a karakia. That first karakia is called a tīepa. Here it is:⁸

The birds, the birds over there at Ahuahu
Being recited to, enticed to this horizontal beam,
Being recited to, enticed to these upright supports,
Being recited to, enticed to this paerutu,
Being recited to, enticed to these set-up nooses,
Borne away, enticed to this bird-frequented tree,
enticed.⁹

The birds, the birds over there at Pouturu,¹⁰
The birds over there at Ruahine
The birds over there at Te Whākoau
The birds over there at Te Ngaere
The birds over there at Parae-roa,
Borne away, enticed to this bird-frequented tree,
enticed.

If someone hears birds flying by night, he knows that tohunga who possess other bird-frequented trees have made them turn aside towards them. Then he takes a bird's feather, treads it down under his left foot and recites his karakia to hold them fast. This is it:

Tāne is restrained, Tāne is held,
They are restrained, caught fast.¹¹

When the birds are dead they are plucked and put into kete, and a karakia is recited over them. This is it:

Reciting¹² persistently near and far
At Hui-te-rangi-ora,¹³ at Te Manu-taotao-tahi –
Recite moving here, moving this way
To the horizon, the edge of the sky.
Who will recite over my bird? I, Mākitekite, will do so,
Hine-rau-makomako by the tides of the ocean
Bewitching at will your desired ones,
The entrapped ones of women, the ensnared ones of
men.
Put me into the kete, filled to the brim, covered
completely.¹⁴
This is the noose that obtains, this is the noose that
will be sufficient
To catch Tāne's great hordes.¹⁵

They are put¹⁶ into the kete and cooked, then they are placed inside gourds and a karakia is begun. This is it:

Chirping, cheeping, chortling, chorusing¹⁷ are the
birds on Ruahine.
I am listening to Tāne's water being dipped up.¹⁸
It's the water, the water from where?
It's the resounding water from the birds on the bird-
frequented trees.
They are singing¹⁹ on the bird-frequented trees
Like adornments in hundreds, waves no less.

What are these birds that sing in tides?
 They are the tītī, the tātā,
 The dark kākā, the light kākā, the kererū with its soft
 call,²⁰
 Coming forth like fish, made to drink in winter.²¹

When the gourd is full of game it is fitted with legs and
 adorned with kererū feathers, if kererū are the birds inside the
 gourd. If they are kākā, then the feathers on the outside are
 those of kākā. The gourds are taken up on the men's backs,
 and the birds in the bird-frequented trees are driven away.²²
 This is the karakia:

Elevated, elevated, elevated are the birds in the
 enclosure,
 In the enclosure is an accumulation of game,
 In the enclosure is an accumulation of birds.²³
 Tidings of their abundance have gone north as far as
 Ngāti Awa –
 The delicacies that nourish the palate.
 With a loud noise convey them to Calamity,
 With a loud noise convey them to Calamity.²⁴
 Do not be hasty in expecting the lowborn
 To have knowledge of the Poutama rite, the Poutama
 rite²⁵
 To be recited over the treasured ones.
 The outcome would be Para-te-tai-tapu.²⁶
 It would be lamented where?
 It would be lamented at Maunga-nui, Maunga-roa
 And Maunga-haruru, from whence arises the
 aroma.²⁷
 Oh southerly harbinger of delicious birds
 Tempted they were by the cooing –
 Tempted to the first perch, tempted to the second
 perch,
 Now suspended in my gourd, Makoirihau.²⁸
 The skies above are lit up, the skies above are
 permanent.

Their lightnings, their flashings come together
Warning of the waters of winter.

They finish that one (it is Uenuku's tau), and they keep coming forward. Then the second tau is pronounced. Here it is:

On the shore, on the tide, on the sea, in the long
offshore wind²⁹

What are we encountered by? By the spider's path.³⁰

My soul is bound on Mauri-rere.³¹

Tautoru came up in the month of Pīpiri,³²

My body is buffeted by the south wind.³³

Exult your songs, O birds of winter, piercing,

Performing the Tohi rite in the waters of Tū.³⁴

With a loud noise convey them to Calamity,

With a loud noise convey them to Calamity.

Do not be hasty in expecting the lowborn

To have knowledge of the Poutama rite, the Poutama
rite

To be recited over the treasured ones.

The outcome would be Para-te-tai-tapu.

It would be lamented where?

It would be lamented at Maunga-nui, Maunga-roa

And Maunga-haruru, from whence arises the aroma.

O southerly harbinger of delicious birds,

O Ruariki, the western clouds brought to the banks
of cloud.³⁵

Spread the laughter, incite the laughter,

A laugh of exultation over this gourd

So unrestrained [the laughter], so full [the gourd].³⁶

And they keep coming forward. When they get close to the village, this is recited:

From inland I have come, now I proceed to the shore,

From the shore I have come, now I proceed inland –

Inland to these bird-frequented trees, this treasure
trove.



Three leading men of Ngāti Porou in the Waiapu district at the time that Pita Kāpiti's teachings were recorded.

Above left: Rāpata Wahawaha became a powerful leader through his prowess as a soldier during the 1860s fighting against the Hauhau.

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Above: Mohi Tūrei, who worked closely with Rāpata, received a traditional education from Pita Kāpiti and also became an Anglican priest; it was he who wrote down Pita's narratives.

GISBORNE MUSEUM

Left: Mōkena Kōhere of Rangitūkia played an important part as a military leader; his name occurs at the end of a whakapapa on pages 57 and 110.

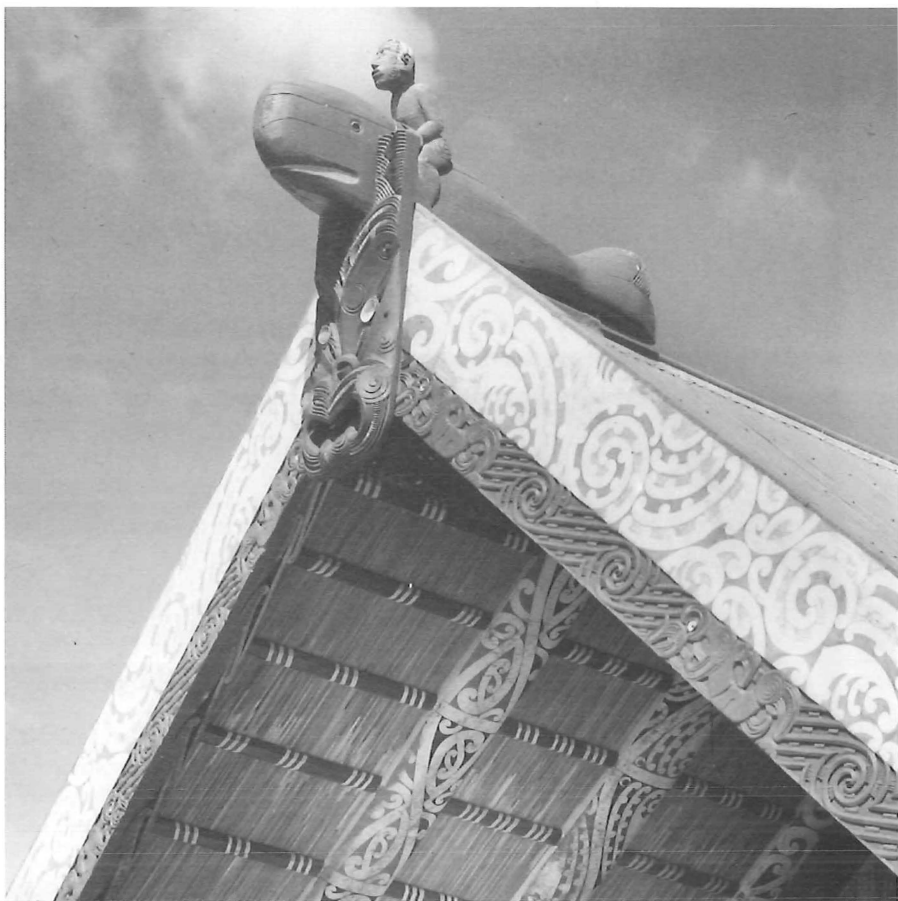
ALEXANDER TURNBULL LIBRARY F-94439-1/2



Above: In the porch of the meeting house Te Mana o Tūranga, south of Gisborne, painted reliefs relate to episodes in East Coast tradition. On the left, Timu-whakairia's house with his two pet birds, and the tapu pool that was the mauri of the whales. On the right, the waka overturned by Ruatapu in the sea near Hawaiki.

Below: Tūpuna portrayed on the back wall of Porourangi, the meeting house at Waiomatatini which is named after the founding ancestor of Ngāti Porou.





The epic story of the early tupuna Paikea starts in Hawaiki, where he was the eldest son of the great rangatira Uenuku. He was then known as Kahutia-te-rangi. Uenuku had seven-score sons and one of them, Ruatapu, was of relatively low status because his mother had been captured in battle. When Uenuku publicly stated this, Ruatapu was deeply shamed and determined to revenge himself by destroying his brothers. During the first voyage of a new waka he overturned the vessel and drowned all but Kahutia-te-rangi – who now became known as Paikea.

A whale came to Paikea's assistance, and he rode it all the way to Aotearoa, landing at Ahuahu (Great Mercury Island). For a time he lived with Manawa-tina at Whakatāne, then he continued on to Te Kautuku in the Waiapu region and married Huturangi. They later moved to Whāngārā, and there they became important ancestors of Ngāti Porou and Te Whānau-ā-Apanui.

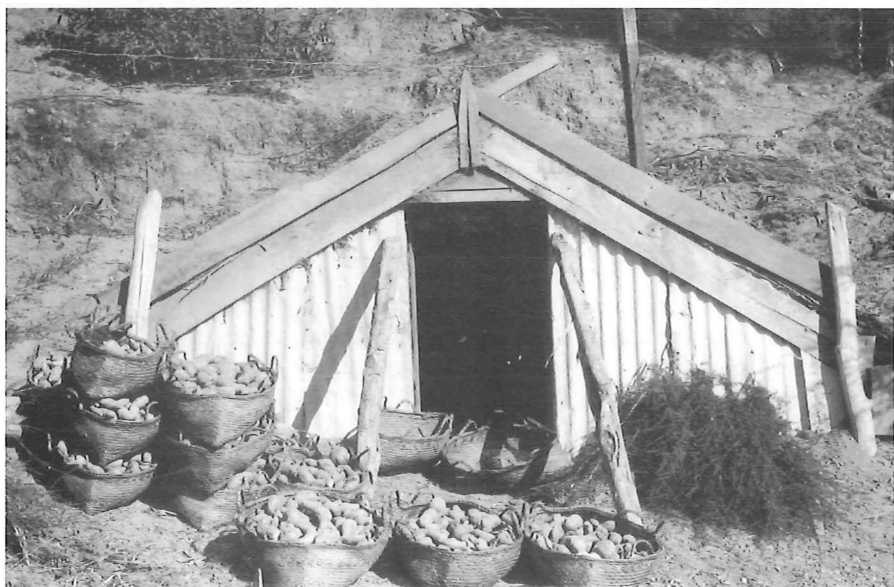
Paikea now rides his whale on top of Whitireia, a meeting house at Whāngārā. The carver was Pine Taiapa, in 1939.

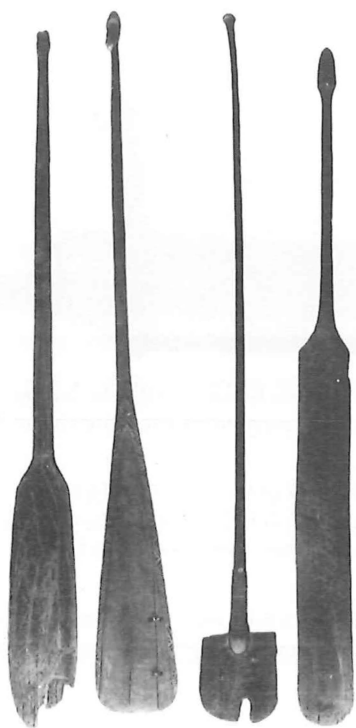


Rua kumara (kumara storage pits), one with unidentified persons beside it, photographed at Waiapu in 1923.

Rua kumara were dug into hillsides and lined with punga logs and bundles of kāhaho. The kumara inside were stored in kete and treated with great care. Usually there was a separate rua for the kete holding the seed kumara. The more important rua kumara were tapu while in use.

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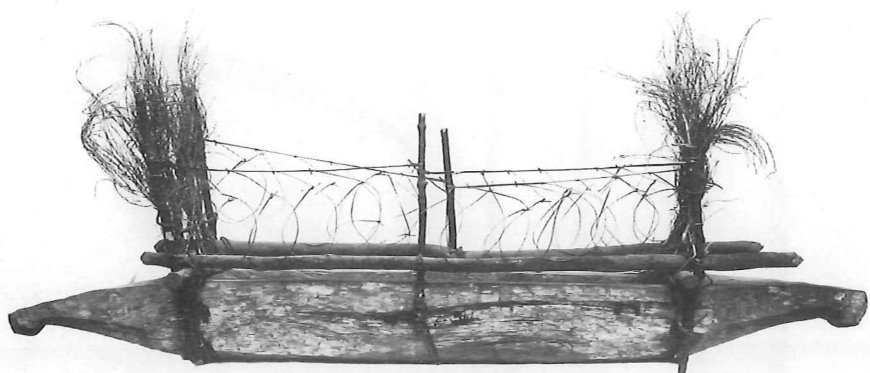
Above: Tima, or timo, were used to loosen hard soil.

Left: Wooden spades (kāheru) were employed for many purposes, including lifting the crop.

Below: Lifting the kūmara crop at Waiapu in 1923. While metal tools, and sometimes ploughs, had been employed since the nineteenth century, the values associated with the kūmara remained the same.

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA





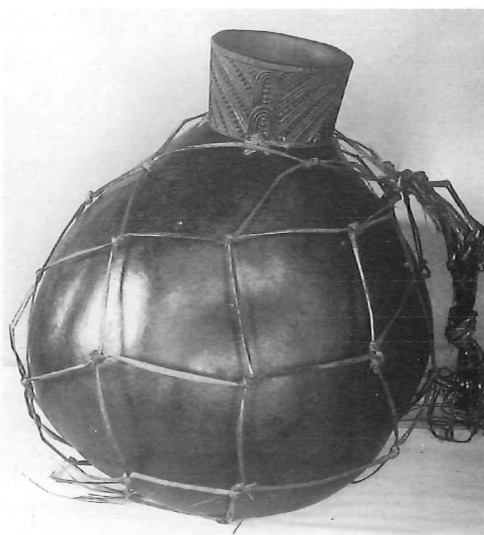
Different kinds of traps were devised by experts familiar with the habits of korerū, kākā, tūi and other birds, and there were traps for kiore (native rats) as well.

Above: Korerū thirsty from feasting on the fruit of the miro would fly to drink from troughs such as this, thrusting their heads through the nooses. When they raised their heads after drinking, they were caught in the snares.

Below: A cunning trap for kiore, one of several kinds that were used. When a kiore took the bait, a rod flew up and the animal, caught in a noose, was pulled up against the frame of the trap.

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA





Gourds (*above left*) were used for many kinds of containers, and the gardeners carefully trained the growing fruit into the shapes required.

Above right: Large gourds were fitted with carved mouthpieces and employed as containers for cooked birds preserved in their own fat.

Below: Since preserved kererū or kākā were delicacies offered to visitors, the gourd containers (tahā) were objects of display. Often they were fitted with carved legs and decorated with feathers showing the kind of bird to be found within.

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA





Two places of special significance to Ngāti Porou.

Above: Whāngārā, where the early tupuna Paikea settled with his wife Huturangi after journeying from Hawaiki and making his way southward along the coast. The island at Whāngārā was believed by some people to be the form now taken by Paikea's whale.

Below: Mount Hikurangi, the tapu mountain of Ngāti Porou, is inland from the Waiapu Valley. At dawn the first light shines upon its peak.

JILL CARLYLE



When I responded to Poutū-te-rangi³⁷
 Lived freely did I in the thick of things³⁸ of birds
 migrating, birds settling,
 A period of many, to barter with Ruarua-pō, ever
 increasing.³⁹
 Seen by Māui are the travellers,⁴⁰ the first birds
 about to settle.⁴¹
 Oh behold this land, settling in droves, shifting
 constantly.
 My treasure here is a very little one, my treasure here
 is Hotu-maunga.
 Sent skywards the weakening charm
 To chase the sea of the little hundreds intensifying
 within their ears.

Disturbed, disturbed, disturbed on land, disturbed
 on sea,⁴²
 Disturbed in the headwaters, set out disturbed – you
 must set out
 Indeed to the sacred house of Tangaroa –⁴³
 Tangaroa invading inland, Tangaroa assailing the
 shore –
 The piripiri [fern] inland, the tarata [tree] inland.⁴⁴
 From the shore, from beyond, for preservation, for
 abundance of food,
 Girdled with the mokimoki and raurenga from Hine –
 It's Hine-i-piri,⁴⁵ be aware of this precious, lordly
 water –
 It's spear-grass water, it's lordly, it's spear-grass
 water,
 The lord that's all eaten up by you.
 I can breath freely, breath on the far side,
 I can breath freely, breath on the slippery path.
 Oh⁴⁶ the fruit of the kahikatea has its drowsy seasons,
 The fruit of the kahikatea has its drowsy seasons.⁴⁷
 Expounded are the kuru⁴⁸ that Māui-nui talked
 about near and far.
 Descending on swelling waters,

Stretching forth in darkness, stretching forth in light,
Stretching forth purposefully
O stone sent forth, huaki kopi, tau ē.⁴⁹

Because the tohunga carrying forward the gourds are reciting karakia as they come, the local people do not call, 'Welcome, welcome.' Instead all their arms are lifted up to wave a welcome and their mouths are silent, because this is tapu.

When the game in the gourds is rats, the rats have a tau recited over them as well. This is it:⁵⁰

Rat, rat, rat caught in the trap
Let Rat keep on nibbling, into the noose
Standing shut on Rotaringa.
Pūkeko, welcome inland, Grey Duck, welcome inland,
Takahē,⁵¹ welcome inland to the morass inland,
The swamp inland, Hine-wairere!
The remains of privation, be off, go, be gone!⁵²
For here I am coming forward with my little thing, my
large thing
Caressed by the hand of woman, a lance in the hand
of man
My spear which frequently pierced.
The women are shaking with laughter, oh ha ha ha ha!⁵³

If the birds have been speared [rather than noosed], this is the tau:

Hot spear, burning point, the great burning peak of
Rua⁵⁴
My heart is made steady by the dividing waters⁵⁵
Steadfast to endure Para-te-tai-tapu.⁵⁶
A roaring, a resounding on the rocky shore.
Descending is the fish on its journey downwards,
Precious also is this esteemed one –
He gnashes his teeth, he fiercely threatens me.

The last of all the tau is the one that has [already] been written out completely [above]: ‘Disturbed, disturbed, disturbed on land, disturbed on sea,’ all the way through to the last words, ‘Huaki kopi, tau ē.’

Paikea’s karakia to help him swim

The reason Paikea⁵⁷ came here is that Uenuku called Ruatapu a low-born son.⁵⁸ Ruatapu was flying his single-pointed kite, and it swooped down and landed on the house of his father Uenuku. So then he, Ruatapu, climbed up to fetch his kite. Uenuku heard footsteps on top of his house and he asked, ‘Who’s this treading on Uenuku’s tapu head?’⁵⁹

He called down, ‘It’s me,⁶⁰ Ruatapu.’

Uenuku called up, ‘Get down from my house! Is it for you to tread upon my house – you, a low-born son? It’s not as if you were Kahutia-te-rangi, the man who was conceived upon the widespread mat!’⁶¹

Ruatapu was deeply shamed at these belittling words of his father’s.

As for the reason for Uenuku’s remark, it related to Ruatapu’s mother, Pai-māhutanga.⁶² She was a woman who had been captured at Te Rā-tō-rua [The Sun that set twice], the battle Uenuku fought against Wheta because Wheta had treacherously attacked Uenuku’s sons Mapu-tū-ki-te-rangi, Mahi-mai-i-te-ata, Ropa-nui, Māngai-mata-mea and Rongo-ua-roa. Rongo-ua-roa was the one who survived; [the other] four were killed by Wheta.

Then Uenuku fought him, and Wheta and his people died. This [defeat] was named Te Moana-waipū [The Reddened ocean]. Pai-māhutanga, Wheta’s daughter, was taken prisoner. Uenuku made her his wife, and Ruatapu was born. That’s why it was quite correct for Uenuku to call him a low-born son.

As for Kahutia-te-rangi, he was the son of Uenuku’s high-born wife, Harahara-i-te-rangi. Because he swam in the ocean and mounted a whale, he was given the name Paikea.⁶³

Ruatapu was bitterly resentful of this remark in which his

father spoke of him as a slave, and he adzed a waka. Some say its name was Tū-te-pewa-rangi, some Tere-hāpuru, some Te Huri-pū[r]ei-ata and some Te Rangi-pā-toroa.

When Ruatapu's waka was finished, he chose the men to go on board. There were seven score of them, all of them [Uenuku's] sons. And Kahutia-te-rangi was among them, because he didn't know this had been done because his younger brother harboured murderous intentions concerning him.

Ruatapu's seat was at the bailing-place;⁶⁴ he had bored a hole and blocked it with his heel.

The seven-score high-born sons paddled off, quite unaware of the murderous intentions that Ruatapu harboured concerning them. They paddled on and on, and presently the shore was lost to sight. So then he lifted his heel and seized the baler. So then he bailed the water. A lot of water came in, and kept rising up; the water came up to the flooring in the waka.

He called deceitfully to the men in the waka, 'Brothers, we'll overturn, look around at the water in our waka!'

All the seven-score could do was look around them, because they were under the foot of that murderer Ruatapu. Before long the waka overturned. So then Ruatapu made straight for them and drowned them. The men died one by one.

Hae-ora knew then that they would all be killed by Ruatapu. So Hae-ora asked, 'Who amongst us will be the survivor who will reach the shore?'

Kahutia-te-rangi called to him, 'It'll be me, I who am the son of Te Petipeti and Te Rangahua!'⁶⁵

So then Hae-ora called to Kahutia-te-rangi, 'Farewell to you! When you reach the shore,⁶⁶ spread the news, give the knowledge to Kahu-tuanui, of the various tasks signs pertaining to all these different seasons of the year, so that he may sit with confidence by his fire in years of want and enjoy himself in times of peace and plenty.'

So then Ruatapu pursued Kahutia-te-rangi, trying to drown him. And he didn't catch him. He kept chasing him, but Kahutia-te-rangi had got as far as the fifth wave.

Ruatapu called to him, 'Enough, go on your way! And when you reach the shore, gather the people on Hikurangi. The great heaped-up waves of the eighth month⁶⁷ will come. If I do not reach you, I am not from the semen of our father!'

All the men on that waka died, and Ruatapu died as well. Then Kahutia-te-rangi warmed himself so he wouldn't die of cold. Here is the karakia that warmed him.⁶⁸

So then he called to the whales to convey him to the shore (and he was given his name Paikea because he took the form of a whale).⁶⁹ This was the karakia that Paikea recited to warm himself.⁷⁰

Revealed, uncovered, unleashed is the angry sea
 Revealed is the merciless sea
 Revealed is the female sea
 Through the ocean swims the fish
 A denizen leaping forward from the deep
 An earth ocean-swell billowing skywards
 A support, a foundation, a bird feather, a clinging
 wind
 My heart is your heart,
 The great heart of Rangi
 Firmly entered, a new hope
 This is the skid I will mount, the skid of Hou-tāiki
 So comforting, comfortable
 A skid that's a conveyance to safety.
 Mocked is the wintery wind –
 The cold wind, bitter wind, energy-sapping wind.
 Tāne, it was you who set forth the maladies of
 misfortune,
 Tāne, it was you who loosed them upon mankind to
 beset them
 In the enduring world, the world of light.
 Removal of this encumbrance would be health
 unbounded.

He then called to the whales. When Paikea finished his body-warming karakia, he saw the whales and he called to them.

This then was his karakia to help him swim:

Lordly Paikea proceeding thus, swimming,
 swimming, swimming
 Proceeding, surging, mightily forward, swimming,
 swimming, swimming
 Lifted, raised high, swimming, swimming
 Surging upright as a beaching current
 Of Tāne shorewards, like a huge wave
 Cleaving the land like a wielded adze.
 Tonga-ariki and Maru-a-whatu appear,
 A sure reason for haste indeed.
 Arise this self-protecting shield,
 Arise as a protecting armament.
 Let it be lifted protecting, let it be raised protecting
 Like a screen protecting, indeed protecting myself
 Swim, swim thus so
 Swim as one with extraordinary powers thus so
 Swim as one with ancient knowledge thus so
 Swim as an atua thus so
 Swim as a taniwha thus so
 In the middle of the ocean thus so
 In the watery wastes thus so
 In the middle of the plain thus so
 Journeying thus is my esteemed one
 Ruatapu raise the paddle
 The strains of sleep befall me, Kahutia-te-rangi,
 The chiefly son from beyond Whāngārā
 Onward freely floats
 The fish striking directly to the dashing [sky] yonder,
 Rushing forth is Paikea's waka,
 Welcome indeed is the call of the seagulls.
 Tāne, wrap around, wrap around Wairau's Garment.⁷¹
 The ocean is calmed,
 Bring your human descendant to shore.

Then he became permanently known as Paikea. When he came ashore at Ahuahua it was given that name, Ahuahua,

because Paikea heaped up the sand to warm himself;⁷² it was pronounced Ahuahu.

He married a woman named Te Ahuru-moai-raka, and their children were born:⁷³

Maru-whakatipua
 Maru-whakatahito
 Maru-i-te-kī
 Maru-i-te-rea
 Maru-i-te-urunga
 Maru-i-[te]-torohanga
 Maru-i-takawa
 Maru-i-te-āniwaniwa
 Maru-i-te-kānapanapa
 Maru-i-tahawai
 Maru-papanui
 Maru-whakaaweawe.

Afterwards Paikea came in this direction. He settled down at Whakatāne and he married a woman, Manawa-tina. Then while he was married to his wife, visitors came to the pā. Food was prepared for the visitors, and some women came to take the food to the visitors. There were relishes on the oven-surrounds of all the other women, but there was no relish on Manawa-tina's oven-surround and she was overcome with shame.

So then she uttered this saying to herself: 'In the past I've acted like a woman, now I'll act like a man!'⁷⁴

But Paikea knew what his wife had said. When Manawa-tina came over to him, Paikea asked, 'Wife, what was that you said about your oven-surround having no relish?'

His wife pretended nothing had happened. She told him, 'I didn't say anything at all.'

Paikea told her, 'I know what you said, that you'll act like a man. Listen to me, perhaps you'll listen: it's me, Tapu-nui [Great tapu], Tapu-wehi [Fearsome tapu], Tapu-roa [Long tapu], Te Nohoanga-pāhikohiko [He who sits surrounded by a temporary fence], Te Whaka[w]hirinaki [He who can be relied upon], Tūturi, Pēpeke, Ariki-roa [Long Ariki]! My word

to you is this: remain here at your home. And you must pronounce the name of your home to be Whakatāne.⁷⁵

Then Paikea came on in this direction. When he reached Hēkawa he examined the nature of the land and he said, 'This is my home.'

Then he bestowed names; they were names from his home across the sea. One was Whakarakā-nui-mai-tawhiti, the name of a cultivation in Hawaiki. And two pohutukawa trees, one at each end, were given names by him. Te Rotu-mai-tawhiti was at the western end of the cultivation and Te Ōteko-mai-tawhiti at the southern end.⁷⁶

He didn't stay there; he kept on coming, and he reached Hautai.⁷⁷ When he saw what the land looked like, he said, 'This is my home.'

And he bestowed the names Tama-taurei, Te Rua-o-te-whetū and Ngā Taipū-ki-hāronga.

He didn't stay there. His purpose was to find Whāngārā-mai-tawhiti, and he kept coming in this direction.

When he came here to Te Kautuku,⁷⁸ he went on over the bridge at the Mangawhero Stream. And that woman Huturangi was there, washing herself below the bridge. As Paikea went over the bridge, his reflection⁷⁹ fell right on to the pool where Huturangi was washing. When Huturangi saw Paikea's reflection, she ran away.

Paikea heard water splashing, and looked down from the bridge. Hutu had looked up and seen Paikea, and he as well had looked down and seen her. He called down, 'Put on your clothes.'⁸⁰

Then Paikea climbed up, but did not mount to the summit. He wept⁸¹ over the woman, he greeted her and she greeted him.

The summit belonged to the woman herself; it is still known now as Huturangi's Summit.

And the house of Whiro-nui, Huturangi's father, was there; its name was [Te] Tapere-nui-o-Whātonga.⁸² When Paikea saw how big the house was and how many sleeping-places for people there were, he asked Hutu, 'But where are the people?'

The woman told him, 'They're all outside at the puke tūrua, putting down for us the mārere kūmara.'⁸³

Then Paikea knew those mārere kūmara were for him.

(For this, [Paikea], was one of his names; Kahutia-te-rangi was the other one. Because he swam in the ocean he was called Paikea.)

Paikea told her, 'We will go there.'

When they reached the puke turua, the tohunga were putting down their mārere in the water while still wearing their clothes. Whiro-nui, [W]hātonga, Mārere-o-tonga and Takataka-pūtea were there, along with all the multitude of people who had come on board the *Nukutere*.⁸⁴

When Paikea found that clothes were still being worn while the tohunga were putting down their mārere kūmara, and when he heard his name being pronounced in a karakia by those tohunga, he told them then, 'Go to the bank. I will put down your mārere.'

All the tohunga fled to the bank. So then he took off his clothes, leapt into the water, and remained naked.⁸⁵ So then he put down the mārere kūmara and pronounced a karakia. This is it:

This your sustenance to sustain you.

The sustenance of whom? The sustenance of
Rongomai.

The sustenance of whom? The sustenance of
Kahukura.⁸⁶

The sustenance of whom? The sustenance of
Uenuku.

The sustenance of whom? My sustenance – the
sustenance of this tauira.⁸⁷

Toi, give the sacred kūmara to me, this tauira.

Rauru, Tahatiti, Ruatapu,

Rākai-ora, Tama-ki-te-rā, Tama-huru-mai,

Give the tapu kūmara to me –

To me, this tohunga, this tauira!⁸⁸

Then Paikea took Whiro-nui's daughter Hutu as his wife:

Whiro-nui lived with Ārai-ara and there was

Huturangi,

She lived with Paikea and there was Pouheni,
 He lived with Mahana-i-te-rangi and there was
 Niwaniwa,
 He/she lived with Nanaia and there was Porourangi,⁸⁹
 He lived with Hamo and there was Hau,
 He lived with Tamatea-tōi[a] and there was Awa-
 pururu,
 He lived with Hine-te-āhuru and there was Taiau,
 He/she lived with Rere-puhi-tai and there was
 Tamāhine-ngaro,
 He/she lived with Rākai-pūkore and there were
 Rākai-piki-rā-runga and his younger brother
 Mōkai-a-Porou.
 Mōkai-a-Porou lived with Tū-moana-kotore and there
 was Ngāti-hau,
 He lived with Te Ata-kura and there was Tūwhakairiora.⁹⁰

These are famous ancestors who come from Porourangi.
 All of the rangatira come from this ancestor.

Paikea lived at his father-in-law's home. Then when he had
 been there a long time he caught a fish, an eel from Te Kautuku,
 and he put it inside a gourd with a narrow mouth. The eel was
 given the name Tangotango-rau; it was a pet of Paikea's.

Then Paikea came in this direction, trying to find the
 semblance of his home, Whāngārā-mai-tawhiti. He took with
 him the fish inside the gourd, also his parents-in-law, Whiro-
 nui and Ārai-ara. When he reached Te Roto-o-Tahe⁹¹ he
 released the fish in it, and he left his parents-in-law there.

He set about piling up [haupū] firewood for his parents-
 in-law. It's still at Te Haupū now, and it's still known as 'Whiro-
 nui's Bundles-of-firewood.'⁹²

Whiro-nui's wife was shut inside her house – and still
 today there's the name, 'The Door of Ārai-ara's House.'⁹³

Then Paikea set out with that woman, Huturangi. When he
 reached Whāngārā⁹⁴ he looked and he said, 'This is my home.'

And he bestowed names: Tahatū-ki-te-rangi, Te Rewanga,
 Te Kai-whīkitiki, Puke-hāpopo, Rangitoto, Te Uhi-ā-Irakau,
 Tere-ānini, Pākārae, and Waiomoko.⁹⁵

As for that stream, Waiomoko, it was wrong as he saw it; if it had flowed from Te Kai-whītikitiki it would have flowed exactly as it did in Hawaiki. According to the story, that was the evil fate that destroyed Paikea – the fact that the Waiomoko flowed down differently, on the southern side of Puke-hāpopo. If it had flowed down on the side towards the sun, everything would have been quite correct and it would have flowed the same way.

As for the eel he brought from Te Kautuku and left in Te Roto-o-Tahe, he took him on in a gourd, then when he reached Tūranga he left him in a spring there. That spring is on the summit of Te Rā-ka-tō [The Setting sun].⁹⁶

When the tohi⁹⁷ rite was performed over Hine-tūraha, the tail of that eel Tangotango-rau was cut off as a ceremonial offering for Hine-tūraha. The eel's head and body were carried to Repongāere. It was that eel which dug out that lake, making it big.

As for Whiro-nui and that woman Ārai-ara, they were left at Te Roto-o-Tahe by their son-in-law Paikea. And Paikea showed kindness to his parents-in-law, Whiro-nui and Ārai-ara. He heaped up firewood so there would be the bundles of firewood for Whiro-nui's fire, and still now there's the name, 'Whiro-nui's Bundles-of-firewood'.⁹⁸

And as well he made a door for Ārai-ara's house. Still now there's the name, 'The Door of Ārai-ara's House'.⁹⁹

As for Paikea, he died at Whāngārā. Paikea's cave is still there, with his descendant Porourangi; he also died at Whāngārā.

[Porourangi]

Porourangi was a tapu man.¹⁰⁰ His younger brothers worked at gathering food and went fishing, and they gave the food and fish to their elder brother Porourangi. And all the while his wife, Hamo, kept scornfully telling him how lazy he was at gathering food and going fishing.

This went on for a long time, till in the end Porourangi was absolutely fed up with his wife's scornful words. So then he

made himself a fish-hook out of the curved part¹⁰¹ of a pāua shell; it would be a fish-hook for him. When it was finished he boarded his younger brothers' waka.

His younger brothers and his people angrily remonstrated. They kept angrily remonstrating, but it was no use. He wouldn't listen, because he was overcome with shame at his wife's scornful words. At the same time he knew – and so did his people – that disaster would befall him, because he had been set apart because of his ancestor Pouheni.¹⁰²

We now have a saying about him: 'It's Pouheni's tapu party of travellers.'

And the saying about travellers who don't carry any burdens: 'It's because of Pouheni's tapu.'¹⁰³

(When Pouheni sat down, the place where he had been sitting became very tapu; the name Pouretua¹⁰⁴ was given to these places. There are many of these Pouretua here on the East Coast, places where Pouheni rested, and the mana of some of those places still remains.)

So Porourangi boarded the waka of his younger brothers – Tahu-pōtiki and the others – and they paddled off. Presently they came to the anchorage, out from Whāngārā and towards the south; the name of the anchorage is [].¹⁰⁵ They put out their lines, and he caught a fish on his hook; he hauled it in, and it came on to the waka. That fish was a nōhu.¹⁰⁶ As soon as it came on to the waka he became ill, and he died.

His younger brothers weren't looking at him while they were fishing. So then they listened to see if they could hear his mouth speaking or coughing, or hear him moving about, but they didn't hear him. So then they looked at the bilge of their waka – and it was full of blood! They looked back towards the stern, and they found that he was dead!¹⁰⁷ Blood was pouring from his mouth and nose, and that fish was on his hook.

They lamented, they cut off the anchor of their waka, and they paddled back to land. They landed at Te Māpou, since the village was there. That night they adorned his head, and this was the origin of a man's name, Rākai-pō. Then in the light of day they undid his adornment, and this was the origin of a

man's name, Rākai-wetenga.¹⁰⁸ Then he was buried. The place of his burial is not known.

Porourangi has many descendants, but let's leave it at this. Let us instead begin with the story of the second of the men who swam here from Hawaiki. Paikea is the one whose story has been finished already. Let's begin now with Māia-poraki:¹⁰⁹

[Māia-poroaki]

There was Hine-kotukurangi.
Her child Te Rangatoro was born, then her younger
brother, Māia.¹¹⁰

Te Rangatoro married Uenuku-kai-tangata, and Māia became Uenuku's brother-in-law.¹¹¹

Then Uenuku built himself a house; its name was Raparapa-ririki. The people came together to work on it, along with the tohunga, and food was cooked for the working party. Māia was the one who brought it. And while Māia was on the path he ate the relishes, the fish, birds and pork.¹¹² When he reached the workmen only the delicious smell was left.

Every day Māia did this, he ate the relishes. And every day the workmen had the smell to eat. And what they said was this: 'What an extraordinary sort of food this is! There's only the delicious smell, you can't find the relish.'

Every day they spoke like this.

Uenuku heard them, and he knew it was Māia who was eating the relishes in the food for the working party. When he reached the house where he slept, he let out his anger. He said, 'Just wait till my house is finished, then I'll kill you as the sacrifice for the kawa ceremony for my house, and a titbit for my working party! For a long time we've had you plundering the relishes of the foods for my working party!'¹¹³

Meanwhile his wife Te Rangatoro, Māia's sister, was listening to this. And she made known those words to Māia: 'Māia, soon you will be killed by your brother-in-law as the sacrifice for the kawa ceremony for his house, in payment for

what you've done in eating the relishes in the food for the working party for his house. When the house is finished at last, that's when you'll be killed!

Then Māia said to his sister, Te Rangatoro, 'Then what can I do?'

Te Rangatoro told him, 'Come, you must go to the land. On the land your sister, Te Muriwai, will be a place for you to alight.'¹¹⁴

Māia said, 'But how can I go?'

Te Rangatoro told him, 'Go to our youngest one, Te Ika-roa-a-Rauru, who will be a pathway for you. Set him down carefully, or he'll resound – if you hear that, you're in trouble.'¹¹⁵ When you set him down, make a hole in him carefully. As for the seeds, push them out through the end with the stalk. When you get inside, put the peg in place so the water won't get in.'¹¹⁶

So then Māia set off, and he did as Te Rangatoro had instructed him. Then he, Māia, got into Te Ika-roa-a-Rauru and he made the crashing thunder resound.

When Uenuku heard the crashing thunder, he came out of his house and he called, 'Oh who, who has Te Ika-roa-a-Rauru?'

For Uenuku recognised the resounding of the crashing thunder; that's why he called these words. And when Uenuku looked far out to sea, there was Te Ika-roa-a-Rauru being sent bobbing along on the crests of the waves, with Māia inside, reciting a karakia. This was his karakia.¹¹⁷

Tāne, wrap around, wrap around Wairau's Garment.

The ocean is calmed,

Bring your human descendant to shore!

Then Uenuku called to Māia, 'You're right, you're right! If you had stayed, you would have been killed as the [sacrifice for the] kawa ceremony for my house and a titbit for my working party.'

Then Uenuku went back into his house and said to his wife Te Rangatoro, 'Wife, you must have been responsible for Māia's departure.'

Te Rangatoro said to him, 'What makes you think that?'

Uenuku: 'Because when I went outside just now, there was Māia out at sea reciting 'Wrap around.'¹¹⁸

Te Rangatoro pretended ignorance. She said she hadn't done it.

So Māia came here like this inside a gourd – that's to say, inside Te Ika-roa-a-Rauru. And those were the words of his karakia [which he recited] all the way till he finally came ashore here at Tūranga-nui-o-Kiwa.¹¹⁹

When Māia came ashore here he planted the seeds as his sister Te Rangatoro had instructed him. He dug hollows to plant the seeds in; the names of these hollows were Mārua-ā-nuku [Earth-hollow] and Mārua-ā-rangi [Sky-hollow].¹²⁰

Then Māia waited until the moon appeared – that's to say, till it came to Te Hoata.¹²¹ When that night came they were planted. And these are the words of the karakia that Māia recited while planting those seeds:

If the moon crumbles, let there soon be few,
Let there be few in the future,
Let this gourd die, its living force!¹²²

Then he, Māia, waited till presently his gourd plant grew. He saw the nature of its growth, that it had put out its seed leaves, then afterwards he looked again and saw that it had put out its fourth leaves, and that the runners had appeared. Then he took a runner, he held it down, and he fastened it in place while reciting a karakia. Here is the karakia:

Let your earth-food be vigorous,
Let your sky-food be vigorous,
Pū-tē-hue! A relative goes down,
The food of the kirikiri is born upwards.
The stone is sounded, Penu!¹²³

The runners of the gourd had stretched out, and the gourds were the size of a fuschia berry. Then before long the gourds were the size of one hand.

So then he, Māia, saw Kahukura bent over up in the sky. He knew a rain-storm would come, and he cursed Kahukura.¹²⁴ The reason he cursed him was that otherwise a rain-storm might come and the soil would get muddy and go up over the gourds, and the gourds would be stunted – they'd be very small. That's why he cursed Kahukura, so that no rain-storm would come. This was his karakia cursing him:

Eat the penis of this slave who's moving over the
land,
Going quickly over the land –
Go to Para-te-tai-tapu!
The gourd settles down, settles down at the place of
origin,
The gourd settles down, settles down at the source.
Hopi, hopa, hopa, kari hue.¹²⁵

Then the rain wouldn't rain, because of Māia's karakia. It was because of him that the rain didn't come.

Then Māia carefully shaped some gourds so they'd be bent, and he gave these bent gourds the name Hine-kotukurangi,¹²⁶ this was their mother's name.

He carefully shaped another one so it grew long, and he gave it the name Te Ika-roa-a-Rauru;¹²⁷ this was the name of their youngest brother.

He carefully shaped another one, making it small on top and with the larger part below, and he gave it the name Pūmātao.

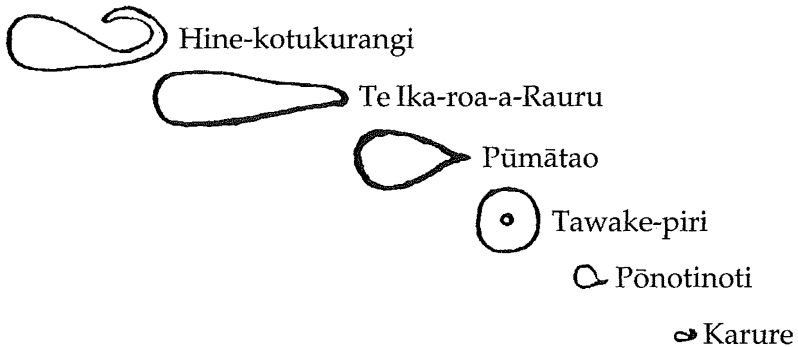
He shaped another one so it was the same above and below, that's to say like a top, and he gave it the name Tawake-iri.

He shaped others; these were very small ones. One he named Pōnotinoti¹²⁸ and the other Te Karure.¹²⁹

The name he pronounced over them all was The Sons of Māia-poroaki.¹³⁰

(The reason Māia was called Poroaki [Farewell-instructions] was this; it was on account of the farewell instructions of his sister Te Rangatoro, when she said to him, 'Māia, come, you must go to land – you will be killed by your brother-in-

law.’ See page 30.¹³¹ That’s why his name was pronounced Māia-poroaki [Māia-who-was-given-farewell-instructions].)



All these are sons of Māia-poroaki.
This ends the story of Māia-poroaki.

The stories about *Tākitimu*

Uenuku’s tribe,¹³² Te Tini o Whakarau [Whakarau’s Multitude], made a seine net and let it out on Rakaua Beach. Then this tribe, Te Tini o Whakarau, used their net, and it came ashore. Then Ruawhārō and Tūpai went to take the best of the fish, that’s to say the big ones. Every day they did this.

So then Uenuku’s tribe, Te Tini-o-Whakarau, spoke to him: ‘What men these are who keep taking the best fish from our net!’

Uenuku said to them, ‘Go and bewitch them with Te Poutama and Rangahua’s karakia.’¹³³

So then Uenuku’s people went to fetch some flax. They returned to Uenuku and split the flax, and Uenuku performed karakia over the flax as this was done. Then he told his people, ‘When those men rush up to take the best fish from your net, let the lower rope fly up and the upper rope cover it over, and they’ll rub against the pieces of flax I have performed karakia over. They’ll be left with their skins lacerated by the spines of the fish.’¹³⁴

Uenuku's people obeyed his instructions exactly. One day they again let out their net. As soon as the wooden posts¹³⁵ reached the land, Ruawhārō and Tūpai appeared once more, and it was exactly as in those days when they had rushed to take the best fish; again they rushed to take them.

So then the people let the lower rope fly up, and they brought down the upper rope as a covering. It was brought together with the lower rope, and the pieces of flax that had been split, and had had karakia recited over them by Uenuku, were brought together. Ruawhārō and Tūpai disappeared into the net and their skins were lacerated by the spines of the fish.

Finally when the tide went right out they were at last allowed to go. Looking at their skins, they saw they were like red tōtara wood because they had been pierced by the spines of the fish. They were all red.

And it's said that this is the origin of these ills that [now] afflict people: boils, skin diseases, inakoa,¹³⁶ sores that swell up people's necks, and swollen faces.

When Ruawhārō and Tūpai reached their mother Tuno-noia, the old woman looked at her sons and asked, 'How did you get your injuries?'

They told her the full circumstances. They told her everything.

So then their mother told them, 'Come, you must go to your grandfather Timu-whakairia¹³⁷ so he can teach you the tapu knowledge through which you will avenge your injuries.'

So then the two of them set off, and they finally reached Timu-whakairia's settlement. There they found Timu-whakairia's wife, Hine-kukuti-rangi, plaiting a taparua kete¹³⁸ for the presentation to her husband Timu-whakairia – that's to say, for the pure ceremony.¹³⁹

Then these men made for this woman Hine-kukuti-rangi. One had sex with her then afterwards the other one did so as well.

Meanwhile Timu-whakairia's pets had gone to inform him; those pets' names were Hine-pīpī-wai and Hine-pāpā-wai.¹⁴⁰ They were scratching around on the marae of the house – and Timu-whakairia, watching, knew that his wife Hine-kukuti-rangi had been had by a man.

Before long Hine-kukuti-rangi appeared. He asked her, 'Wife, are you harmed?'

His wife told him this was so; she told him the whole story. She informed her husband about all that had happened.

Before long Ruawhārō and Tūpai appeared. So then Timu-whakairia took the woman's secretions and smeared them on the entrance to the house so as to bewitch those men and kill them – and all the time he was calling, 'Welcome, welcome!'

But as they approached the marae of the house he looked and he saw that oh, they were his own grandsons – they were Ruawhārō and Tūpai! Then he wasn't at all quick to let them enter; he told them they must first stand outside for a while, then enter later. And he, Timu-whakairia, washed off his wife's secretions that he had smeared above the entrance to the house. He washed it all off; that's to say he performed a karakia to make it noa¹⁴¹ so that his grandsons wouldn't die. If they had been other people he wouldn't have washed it like that, and they would have died. It was because they were his own grandsons that they survived.

Then Ruawhārō and Tūpai entered the house and the old man wept over his grandsons.¹⁴² Afterwards he told his wife to light an oven of food for his grandsons. And when the woman's oven was alight, Timu-whakairia spoke again to his wife Hine-kukuti-rangi: 'Go and fetch one of my pets, bring it to the oven for my grandsons.'

The woman fetched it from the back corner of the house – the corner on the right-hand side. That's where there was the wellspring in which Timu-whakairia's pets lived.¹⁴³ The pets were whales; she brought a blackfish¹⁴⁴ and she cooked it in the oven.

Tūpai knew very well that this food that was being cooked was to afflict the two of them. When the fish¹⁴⁵ was ready and lay before them, Ruawhārō ate in total ignorance. Tūpai on the other hand ate knowingly, and as he ate he was reciting a hono spell, that's to say a karakia. This was his karakia.¹⁴⁶

O sun setting yonder,
Yonder goes your fish, a bad fish.

Give me your food, my back will eat it,
Give me your food, my front will eat it.
The food descends behind,
The food descends before,
The food descends gradually.
Satisfying is your food,
Soothing is your food,
Gentle is your food,
Pleasing is your food
That you have given me without restraint,
Gathered in abundance to be expelled in places afar
That you have freely given
In times of want, to be expelled in places distant.
Pleasing is your food
Entering above, pleasing below.
Fragments, welcome to the outside.

Tūpai didn't suffer but his companion Ruawhārō was afflicted – that's to say he had diarrhoea while he was eating; the oil came pouring down because he was eating in ignorance. That was how Timu-whakairia revenged himself because of his wife.

Ruawhārō was shamed and his grandfather, Timu-whakairia, called to him, 'What a beautiful affliction, following its path!'

When they had finished eating the old man called to them, 'Tell me, what have you come for?'

They told him, 'We have come so you can teach us the tapu knowledge and we can revenge our injuries.'

So then they explained the origin of their injuries, and how their mother had told them to go to him so they could be taught the tapu knowledge.

So then Timu-whakairia said, 'Listen to what I say. One of you must be a tapu man and one must go outside to be noa.'¹⁴⁷

Tūpai said that he would be the man to be noa and go outside. So he went outside. And when he did so, he put his ear up against the wall of the house so he could hear what Timu-whakairia was teaching Ruawhārō.

Timu-whakairia was teaching Ruawhārō, and all the time

Tūpai was listening. When Ruawhārō's lessons were finally ended, Tūpai had learnt everything. That's why the extended form of his name is Tūpai-whakarongo-pakitara-whare [Tūpai-who-listened-at-the-house-wall].

When the old man had finished teaching, Tūpai saw a dog going along. So he pronounced a *hoa karakia* over it, and the dog died. Then he saw a bird flying along, a hawk. He bewitched the bird and it fell.¹⁴⁸

So then Ruawhārō came on out. And when he emerged he found Tūpai's dog lying there, along with the bird.

And Tūpai spoke to Ruawhārō: 'I have taken hold of the *karakia* that were taught to you by our grandfather; I heard them while I was outside here. By the time he had finished teaching you, I had learnt them all. When I saw this dog I pronounced a *hoa karakia* over him, and he died. And when I saw a hawk flying past I bewitched it, and it died as well.'

While they were talking together they saw a dog going along, and Ruawhārō said he would pronounce a *hoa karakia* over it. So Ruawhārō did this, and the dog died. They looked again and they saw a bird flying past. So then Ruawhārō bewitched it, and it died.

While they were congratulating each other and laughing together, their grandfather heard their laughter. The old man came outside and asked them, 'What are you laughing at?'

They told him, 'These *karakia* that you taught us have *mana*. Look at these dogs lying here, and the birds.'

Then their grandfather told them, 'I will say no more. The two of you have taken hold of them very well. But if you break the *karakia* of the *tapu* people of this land, I will then know for sure that you know the *karakia* I have taught the two of you, and that you have taken the *tapu* knowledge.'

Their question to him was, 'Where are the *tapu* people of this land?'

Timu-whakairia's reply to them was: 'On the *tapu* mountains in Hawaiki, Tipuia and Tīraumāewa. They are called Te Mangamangai-atua.¹⁴⁹ Everything those people, Te Mangamangai-atua, say, and their laughter and their cheering – all of it is *karakia*. If you go there you will see those people playing

darts; the area in front of the mounds is hollowed out and the mounds are heaped up so their darts can touch them.¹⁵⁰ If you interrupt the course of those people's darts, if they don't reach the hollowed-out area but just lie at the riu-roa, then I will know you have gained permanent possession of the tapu knowledge.¹⁵¹

So then the two of them set out. When they reached those people they were not observed. Then they magically deprived of power the darts of those people, Te Mangamangai-atua. Behold, the bases – the front ends of the darts – went down into the ground. They just stood there with the tail-ends quivering.¹⁵²

Again the people threw their darts, and again they fell; they didn't fly. For a long time they persevered like this with their darts, but they wouldn't fly. So then Timu-whakairia told his grandsons Ruawhārō and Tūpai, 'Now at last I know that you possess the tapu knowledge.'

And he gave them an adze, named Te Haratua-ki-te-rangi.

Then Ruawhārō and Tūpai went back home, and there they came across Uenuku's people hauling their waka, the *Tākitimu*. There were two tribes hauling it; there were Te Tini o Whakarau, along with Te Tini o te Hākituri [The Multitude of the Hākituri]. The tribe of Whakarau were people and the tribe of Te Tini o te Hākituri were birds.¹⁵³

Each tribe of birds had its own rope. The tūi had their own rope, and the kākā had their own rope; the kererū, saddle-backs, New Zealand thrushes, whiteheads, riflemans, kākārīki and all the other birds, all had ropes of their own – and the human tribe had their own rope too.

So then Ruawhārō and Tūpai drew near this waka that was being dragged along; the birds were speaking their hauling chant. Here is the hauling chant.

Haul the waka, a waka, haul the waka, a waka,
A thrusting forward and sideways by the group
So we can man the bulwarks of this waka.
Forward it's good, onwards it's good,
An obstruction, reach out it's good, onward forward
it's good

An obstruction, reach out it's good, onward forward
 it's good
 Look, turn, search behind and to the front,
 Look at the manaia, the decorations of the waka.
 Forward it's good, onwards it's good,
 An obstruction, strike out onwards, it's good.

Then Ruawhārō and Tūpai went up and cut through the hauling ropes of those tribes of birds, Te Tini o te Hākituri; the ropes parted, and each of the tribes continued on with its own rope. People say that's why birds still fly in flocks nowadays – the¹⁵⁴ kākā, the kererū, the tūi and all the birds. Each flock of birds is flying on its own rope.

As for the human tribes, that's to say Te Tini o Whakarau, they still have their ropes. Those ropes were not cut. They still go along hauling on them now.¹⁵⁵

So then Ruawhārō and Tūpai laid down a skid, called Te Tahuri. That waka the *Tākitimu* was not held fast, it kept on going.

Then they laid down another skid, called Te Take. It was not held fast, it kept on going.

Again they laid one down; its name was Te Puritia. It was not held fast, it kept on going. Still those people hauled on their waka.

So then they laid down a fourth skid, Te Mau-kita.¹⁵⁶ Now at last the waka was held fast. It didn't move. In vain the people kept pulling on it. They weren't able to pull it along; it was still held fast. So then that tribe, Te Tini o Whakarau, recited their hauling song. Here it is:

Sadness, sorrow, downcast, downfallen are we.
 Oh how often does this gloom befall us
 So persistent that's how it is.
 Lift it up so, raise it up so
 To awaken so, to arise so,
 To rush upwards from its lethargy, oh so may it be.

The waka didn't stir at all, didn't move, didn't glide

forward. It was caught fast, bound by the mana of Ruawhārō's and Tūpai's recital of karakia and by those skids Te Tahuri, Te Take, Te Puritia and Te Mau-kita. The waka remained immovable.

The people recited many more hauling songs but it didn't move at all. So then Ruawhārō and Tūpai told them, 'You've done enough. Let the two of us perform the hauling song for your waka, we'll manage it.'

Then Ruawhārō mounted the waka to call the time for the hauling song, and Tūpai held the skid that would make it go; this roller's name was Manu-tawhio-rangi.¹⁵⁷ It was Ruawhārō who recited the song. Here is the hauling song.

Salutations, welcome, we greet you
 To carry you along land paths, human paths.
 It was he who said to fashion a spit for his fish,
 The sacred fish at the depository for the gods,¹⁵⁸
 The fish that was charmed yonder at Rangiriri.¹⁵⁹
 Take the large one, the sacred one to ensure success.
 O women, O men, desired by man
 Strike the hull, the hull that goes fast,
 Fast on the land, fast on the sea.
 Leave lying the obstacle that hinders,
 Cleared away by constant effort.
 You're working hard, carefully pull the waka ashore,
 Pull, pull, pull it!

All the voices of the people spoke together, lifting up Ruawhārō's hauling song, and the waka slid easily forward. There were many more hauling songs.

So Ruawhārō and Tūpai took away the *Tākitimu*, and as well they took away the men of those people, Whakarau. There were seven score of them, all rangatira; all of those seven score were ariki. When they took away that waka with the seven-score rangatira, their injury was avenged.

They put on board Kahukura, whom they had fetched from the cave where he lay buried; that cave's name is Ututangi. And as well they brought Kahukura's close companions, Tara-

kumukumu, Te Mārongorongo, Tangi-ā-te-ika, Tūtakanāhau, Tama-i-waho and Tangi-ā-te-pō. These are all atua, and Kahukura's close companions. He can never be approached by people for fear of these atua that are Kahukura's companions: Tungi-a-te-ika, Tungi-a-te-pō, Tara-kumukumu, Te Mārongorongo, Tūtakanāhau and Tama-i-waho.

The reason they obeyed them is that the two men had performed karakia. That is why those atua obeyed them, so that they were able to take away Kahukura and all of his atua as well.¹⁶⁰ All were loaded on board the *Tākitimu*. They took away all of Kahukura's people, and the tapu knowledge; everything was loaded on board the waka.

So then there came on board all of the seven-score rangatira of whom we have spoken above (see page 48).¹⁶¹ All of those seven score were ariki, and no food was taken on board this waka, the *Tākitimu* – for it was tapu on account of the tapu knowledge, also because of Kahukura and his close companions. That's why no food was taken on board, because it was a tapu waka.

Ruawhārō's seat was at the bailing-place and Tūpai was in the stern; it was he who had the tapu paddle for the waka.¹⁶²

The waka was paddled in this direction. It kept on coming, and at last it reached the middle of the ocean. Then a bird came down and alighted upon the mast. Hāhā-te-uru-roa rose up and pierced it with a spear, and the bird died. A second bird alighted, and again Hāhā-te-uru-roa speared it and it died. A third bird alighted, and again it was speared and died. On the death of the third bird, Hāhā-te-uru-roa fell right down into the bilge of the waka; he was dead.¹⁶³

So then Ruawhārō cut out the heart and kindled a fire on his paddle.¹⁶⁴ This was the karakia that Ruawhārō recited while kindling a fire to roast Hāhā-te-uru-roa's heart. Here it is:

My fire here, Mahuika,¹⁶⁵ let it be kindled.
 This is my fire kindled, Mahuika, kindled to be ignited,
 Swirling from the earth twisting skywards.
 This is my fire, Mahuika, kindled to be ignited.

That is the fire on which Haere's heart was roasted,
That is the fire on which Matuku-tangotango's heart
was roasted.¹⁶⁶

This is my fire, Mahuika, kindled to be ignited.

The fire blazed up and the heart was roasted. Then it was
waved as an offering. This was the karakia:

Laden rising teasingly touching tantalising, titilating
the palate,
Wafting aromatically to the edge of the sky
To abate the anger of Tū, to appease the rage of Tū –
Of Tū-mata-ūenga.¹⁶⁷

Then Ruawhārō ate Hāhā-te-uru-roa's heart, and the hands
of all the men in the waka – in the bow and in the stern –
imitated him; they touched their mouths. But there was only
one person who ate the heart and that was Ruawhārō.

The roasting of Hāhā-te-uru-roa's heart has passed down
and remains now as a fire on the marae of war parties.¹⁶⁸ When
a party goes off to fight, the first person is caught and killed
and the heart is cut out. A fire is kindled, and the karakia is
the same as that which has been written above; everything is
the same, including the eating of the heart and the imitative
gestures of all the people in the party.

They kept paddling in this direction, and after a while the
people were suffering from hunger. Then Ngūtoro-ariki called,
'The bow, cease! Let the stern cease, the thwarts cease, be silent!
I am suffering.'

So then Te Ariki-whakaroau asked, 'What is the cause of
your suffering? Declare it.'

Ngūtoro-ariki replied, 'I am suffering from hunger.'

Again Te Ariki-whakaroau spoke to him: 'Call down below
there and ask if Pāua-tere [Travelling pāua] is not below.'¹⁶⁹

Then Ngūtoro-ariki called, 'Pāua-tere, are you not below
here?'

Pāua-tere called up, 'Here I am, here I am!'

He spoke down to him: 'Climb up, climb up!'

Now the multitude of the pāua climbed up and clung to the gunwale of the waka. And they were eaten by all the people on the *Tākitimu*. When they finished their meal their stomachs were full.

They paddled on in this direction, and again they suffered from hunger. Again a man called out; it was Te Au-noanoa-i-ariiki: 'The bow, cease! Let the stern cease, let the thwarts cease, be silent. I am suffering.'

Again Te Ariki-whakaroau asked, 'What is the cause of your suffering? Declare it.'

And again Te Au-noanoa-i-ariiki spoke: 'I am suffering from hunger.'

Te Ariki-whakaroau told him, 'Call down and ask if Hinekuku [Mussel woman] is not below there.'

So then he called to the mussels. They climbed up and they clung in the same way to the gunwale of the waka. Now, they ate the mussels.

It kept on like this,¹⁷⁰ until at last they landed here on the shore. And that's why pāua and mussels are eaten raw, along with other foods that are eaten raw;¹⁷¹ these foods are all provisions belonging to the men who paddled here on board the *Tākitimu*.

And the wellspring of the whales was also put on board the *Tākitimu*.¹⁷²

And the skids for hauling the *Tākitimu* were also put on board. The names of those skids are Te Tahuri, Te Take, Te Puritia and Te Mau-kita. And there was the skid that made it move, Manu-tawhio-rangi.

They kept on paddling the waka and they finally reached Whanga-o-keno.¹⁷³ Some sand was thrown ashore, and this is why whales beach themselves at Takapau-tahi.¹⁷⁴

They paddled on, and they finally reached the headland at Te Tuaheni. And when Ruawhārō heard the Karewa Quick-sand sounding, he died.¹⁷⁵

They paddled on, and they finally landed at Nukutaurua and left the waka there. It's lying there now, along with the skids and the whale – that's why whales come ashore at Te Māhia. Because that whale is lying there now – the whale that

came from Hawaiki, that's to say from overseas. It was brought by Ruawhārō from inside Timu-whakairia's house.¹⁷⁶

As for Kahukura, all of him was taken by Hotu-whaka-hinga. Then Tūhēia exchanged something for him, and took him away. When they reached Puke-atua he was broken up and exchanged; different people took his arm, leg, eyebrows and bones.¹⁷⁷ His bones still remain as atua, and he is still followed by his close companions – that's to say by the atua who are mentioned above: Tara-kumukumu, Te Mārongo-rongo, Tūngia-a-te-ika, Tūngia-a-te-pō, Tūtakanāhau and Tama-i-waho. (See page 48).¹⁷⁸

So then the people on the *Tākitimu* set out separately. Puhi-ariki made his way north and settled down away at Muri-whenua.¹⁷⁹ His father, Ruatapu-nui, remained far away across the sea; it was Puhi-ariki who boarded the *Tākitimu* and came here.

When the people on this island had become numerous, Puhi-ariki worked in his fields. Those fields were at Muri-whenua, and the food for the working party was cabbage tree and ponga. Those foods are a long time cooking; they cook for two nights before they are finally done.

So cabbage-tree shoots were cooked over a fire¹⁸⁰ and given to the working party. And then a tewha¹⁸¹ was recited by the working party. Here it is:

Settled there, lying there
Pleasantly from beyond, pleasing before
Is the precious one, the dear one in its resting place.
Matariki appears at dawn¹⁸²
Shining on me weak with want,
A heart pierced with want.
Afire is the cabbage-tree oven, ponga is the food
The chosen delicacies for the toil
Oh Puhi yonder on the shore
Fishing so in the long offshore wind.

Many were the tewha that were begun in those fields.¹⁸³
Puhi-ariki lived with his wife and his child Rere was born.

These are the generations from Puhi-ariki:

Puhi-ariki
|
Rere
|
Tata
|
Maika
|
Iramata-piko-noa
|
Muriwhenua
|
Tamatea
|
Kahungunu
|
Kahukura-nui
|
Rākai-hiku-roa
|
Rangi-tawhiao
|
Hine-kahukura
|
Kapi-horo-maunga
|
Te Rua-arahina
|
Kautū
|
Turi-ā-te-pō
|
Rauru
|
Pātai
|
Tokotoko
|
Te Ao-tapaia
|

Te Ao-wharekura
|
Te Ao-tauru
|
Rerewa
|
Pohohu
|
Urehina
|
Ko Pakura
|
Ko Te Mōkena.¹⁸⁴

There are many descendants of this man Puhi-ariki who are living now in this land. And it's said that it's from this Puhi-ariki that there comes the name possessed by Ngā Puhi – they who are now referred to as Ngā Puhi.¹⁸⁵ As well, this people called Ngāti Kahungunu are descendants of his.¹⁸⁶ And Rongowhakaata also have their origin on board this waka, *Tākitimu*.¹⁸⁷ Because there were many men in this waka, they have most numerous descendants here on the land.

When it came to Muriwhenua, one of the descendants of Puhi-ariki, he came back in this direction¹⁸⁸ and stayed permanently at Tauranga. In time Tamatea was born, and in due course Tamatea had a child – he was Kahungunu. Then when Kahungunu grew up he came in this direction along with his father, Tamatea. They stayed permanently in the Heretaunga district,¹⁸⁹ going as far [south] as Wairarapa.

So much for that. This is the most important part of the¹⁹⁰ account concerning this waka, the *Tākitimu*. Most of the stories remain untold on this occasion. So much for that. We'll leave the accounts concerning the *Tākitimu* and start the accounts concerning the *Horouta*.

The stories about the *Horouta*

The stories about the *Horouta*.¹⁹¹ It is said that the *Horouta* was from right here on this island; it belonged to Toi-te-hua-tahi and his family.¹⁹² The reason Toi came to live in this island was this: it was because of Māui-tikitiki-a-Taranga (that is, Māui-pōtiki),¹⁹³ who fished up this island – and still now its name is Māui's Fish.

Hemā was a descendant of Māui-pōtiki,
Hemā had Ruatonga-nuku,
Ruatonga-nuku had Ruatonga-rangi,
Ruatonga-rangi had Hā,
Hā had Tangaroa-a-whatu,
Tangaroa-ā-whatu had Toi-te-hua-tahi –

That's to say Toi, the man who owned this waka the *Horouta*. It's said that the place where Toi lived with his children was Whitianga, and that the name of his house was Hui-te-rangi-ora.

As for Kahukura,¹⁹⁴ he was from over the sea, from Hawaiki, and was a son of Rongomai;¹⁹⁵ Rongomai lived with Hine-te-wai and Kahukura was born. Kahukura had an extensive knowledge of all the islands in this world, because he was an atua (although he had taken the form of a man instead). He told his friend Rongo-i-amo¹⁹⁶ that the two of them should come to this island here. So they filled a belt with dried kūmara;¹⁹⁷ the name of the belt was Whetonga. And Kahukura put the belt on his friend Rongo-i-amo.

Then Rongo-i-amo asked his friend Kahukura, 'Where is a path for us to follow?'

Kahukura told him, 'I have one. I will lay down a path for us.'

Then Kahukura took his mother, Hine-te-wai, and bent her down. He put her legs into the ground at Hawaiki and her arms into this island, so that she formed an archway up in the sky.¹⁹⁸ Then Kahukura took his father Rongomai as well, and did the same thing as with his mother. And so Rongomai lay face down over Hine-te-wai.

Then Kahukura told Te Paoka-o-te-rangi¹⁹⁹ to lie flat on top of Rongomai, and Te Paoka-o-te-rangi did that. Then Totoe-rangi went on top in the same way. Then he, Kahukura, went on top. Then Tama went on top. Then Te Kaurukiruki went on top. Then Te Hereumu went in the topmost position.

So then Kahukura told Rongo-i-amo to come here over Te Hereumu, and that was the path by which Rongo-i-amo crossed over here. After Rongo-i-amo had crossed over, then indeed Kahukura leapt across. And so the two of them crossed together to this island.

When Kahukura and his friend Rongo-i-amo reached the home of Toi and his children, his grandchildren and their people, they were received as guests. So then food was prepared for them. And when Rongo-i-amo saw they were bringing forward some cabbage tree²⁰⁰ for them in a bowl, he said to Kahukura, 'Perhaps this food that's being prepared is the food we brought here?'

Kahukura told him, 'Wait until it is brought forward. When we can see it, then we'll find out.'

Before long, foods were laid before them; there were cabbage tree, mamaku and fernroot.²⁰¹ So then they knew about the food inside the bowl; it certainly was not dried kūmara.

So then they tried all these foods – cabbage tree, ponga²⁰² and fernroot. They did not like them very much.

So then Kahukura told Toi and his relatives to give him a bowl and some water. And then Rongo-i-amo poured out [some dried kūmara] from one end of his belt. [The dried kūmara] was poured into the bowls from only one end of the belt – and there were seven-score bowls!²⁰³

When the contents of the bowls had been thoroughly mixed, Rongo-i-amo took them to Toi and his relatives. As soon as the bowls stood before them, the delicious smell reached Toi.

So then Kahukura called to Toi, 'Toi, don't put all your fingers into the bowl. Instead, put your forefinger in first, then touch it to your mouth.'

Toi did as Kahukura had told him: Toi put in his forefinger then touched it to his mouth, that's to say he licked it. Then

Kahukura recited a karakia regarding Toi's licking. This is the karakia:

There's licking, there's grains, there's eating it all up.
 There's licking, there's grains, there's eating it all up.
 It's sweet on the other side, it's sweet beyond,
 It's sweet in the tapu hollows of Hawaiki.

Then Kahukura called to Toi, 'Now put all your fingers in the bowl and eat.'

So then Toi ate. And as Toi ate, the sweetness excited his throat and the delicious taste stayed in his mouth. He called to Kahukura, 'Oh with this food I'm now tasting something really delicious for the first time! What is the name of this food?'

Kahukura told him, 'It's kūmara.'

Toi asked, 'Where is this food?'

Kahukura told him, 'In Hawaiki.'

Toi said, 'Perhaps we couldn't manage to fetch this food?'

Kahukura said, 'Yes, it could be fetched.'

Toi asked, 'But how could we fetch it?'

So then Kahukura looked over at Toi's waka lying sheltered in its shed – it was the *Horouta*. And Kahukura asked, 'Well, what's that lying sheltered there?'

Toi said, 'It's a waka, the *Horouta*.'

Kahukura said, 'Well then, that will do. It can be fetched that way.'

That very night Kahukura assembled all the tohunga in the house – that is, in Hui-te-rangi-ora – and they sent out²⁰⁴ the atua to strike down the sounding waves, the great white-crested waves of the ocean, and the great winds. And they also sent out the atua to make the waka light so it would sail swiftly.

At dawn the vessel was dragged down to the water. It's said that on board there were seven-score people – that is, the crew. So then the kawa ceremony²⁰⁵ was performed over the *Horouta* waka. This is the karakia:

Let the expedition resound, let there be heard the
 expedition

Of Tū migrating, Rongo migrating
 To the pleasure of Tū.
 Take on board my kawa here,
 A kawa that overcomes mountains,
 Awesome and fearsome
 Striking forth to the skies.
 Alas a voice, proceed, propel, the adze comes, shout
 as one.

When Rangi-tū-roua's ocean kawa was finished, the māpou [branch] used in the kawa ceremony was fastened on top of the parata.²⁰⁶ So then the men who were to hold the paddles were announced: Tai-pupuni had the steering paddle, Tai-wawana had the piripiri and Tai-aropuke had the tāpaki.²⁰⁷ And then Rangi-tū-roua again recited a karakia, over the path the *Horouta* was to take.²⁰⁸ This is the karakia:

Winging is the bird²⁰⁹ from inland,
 Alighting in distances afar
 Cherished as a sacred personage
 So he may drink the waters of Whakatau²¹⁰
 Wanting satisfaction before and within
 Standing wavering to and fro, dimly seen,
 Standing anxiously,
 Oft repeated as in charms.
 The mist gathers above
 Released by the skies, falling from the skies
 Sent to Tāne, Tāne reclining
 Accordingly so this omen
 Entering as a cloud forming upon the horizon
 Settling shimmering beyond
 Sparkling in the sun, reddened by the sun
 To vanish in misty tides beyond.
 My paddle here is Rapanga-te-ati-nuku,
 It is Rapanga-te-ati-rangi,
 It belongs to Tai-pūpuni, Tai-wawana and Tai-
 aropuke.
 My paddle steers, it turns around,

My paddle flashes to the edge of the skies.
 Alas a voice, proceed, propel, the adze comes, shout
 as one.

It is said that immediately this karakia was finished,
 Hawaiki was seen. So then the second karakia was begun,
 again by Rangi-tū-roua. This is it:

Myriads in Hawaiki, standing opposite
 Emerging from everywhere.
 An eager adze, raised seeking renown.
 Misfortune has befallen many through the skill of
 this weapon
 Waved in readiness below, on high,
 Like the strength of Tangaroa.
 Red are the clouds beyond Hawaiki.
 Scatter abundance towards us –
 Tāne roars, pouring forth.
 Proceed, propel, the adze comes, shout as one.

It is said that immediately after this they landed at Hawaiki.
 It was night when they landed. And when they arrived, the
 people there had already finished harvesting the kūmara; they
 were stacked up in storage pits inside the pā, Te Huiakama.
 And Kanoa was reciting watch songs, that's to say he was
 chanting loudly. Here are those watch songs:²¹¹

The moon is shining, the moon is shining.
 It's through the actions of Tara-tutū, Tara-wewehi
 and Tara-hokaia.
 It wasn't me who deflected it, it wasn't you who
 deflected it.
 Waning, deviating, to settle in the distance,
 To be obstructed from earth and sky.
 Matuku's secretions remain.²¹²
 The monster's eyes are closed,
 The eyes of men fishing for war parties are open – ²¹³
 My friend, the fish that lies here!

So then the people who were strangers there²¹⁴ took hold of some taro and called to Kahukura, 'Perhaps these here are the kūmara.'

Kahukura told them, 'No not those, they're taro, they shelter the edges of the kūmara plantations.'²¹⁵

Then he saw where the kūmara were growing, and he found that the kūmara tops were dry. He pointed this out and he announced, 'Behold the kūmara have been lifted, they are in the storage pits.'

Then he and the paddlers of the *Horouta* listened to Kanoa's voice as he chanted watch songs in his pā, Te Huiakama.²¹⁶

You will not come in a single day.

Send a messenger

That dread may come, that fear may come,

That Ariki-korongatā [Reluctant lord] may come to
your land.

For here I am looking out from up on Awarua –

Awarua, my friend, the fish that lies here, my friend!

So then he, Kahukura, told his companions, 'This pā here is frightened of me.'

His companions asked, 'What made you aware of this?'

Kahukura said, 'Because my name, Ariki-korongatā, is mentioned in the chant of my friend Kanoa. They must think that I have left them in order to raise a war party.'²¹⁷

So then he told the paddlers that the *Horouta* must be poled alongside the cliff of Hawaiki – all of that cliff was composed of kūmara. When the vessel reached that cliff, it was brought alongshore. Then Kahukura took up a kō (that kō is named Penu) and he pierced the cliff of Hawaiki while reciting a karakia. This was the karakia:²¹⁸

The kō, the widespread rain, the hail,

The heavy stormy rain.

Matuku's secretions protrude,

Pani's secretions protrude.

My body is tapu, it rises up into the sky.

No heed is paid to Te Āti Tipua,
No heed is paid to Te Āti Tawhito.

So then the cliff of Hawaiki – that is, the kūmara – slid down. And the *Horouta* filled right up with kūmara. So the kō, Penu, was pulled out by Kahukura; he held it level and recited another karakia. This was it:

Firm, a rock, Maturangi's great octopus takes hold.
Firm, a rock, the cliff at Hawaiki.²¹⁹

Now the kūmara stopped sliding down and the cliff at Hawaiki held firm, for this waka the *Horouta* was full.

It is said that when the kūmara slid down on to the *Horouta*, rats and this bird the pūkeko came along as well.

Then after the *Horouta* filled with kūmara in this way, Kahukura arranged for it to return to this land. He gave his instructions, as follows: 'Go on your way! And do not bring Rongo-marae-roa into contact with Ariki-noanoa – that is, do not bring the kūmara into contact with the fernroot.'²²⁰

Rongo-marae-roa is the food offered to Kahukura – that is, the kūmara. And that's why it is tapu. Because of this the kūmara has ever since remained an atua – that's to say, it is food offered to the atua. That's why the kūmara is highly tapu.

As for Ariki-noanoa, that's to say fernroot, he is also an atua, because when someone is ill with giddiness²²¹ or influenza, or certain other maladies, some fernroot is broken and placed as a pendant around the neck of the invalid; this fernroot is said to be an amulet to ward off illness. But it is absolutely wrong to place fernroot beside kūmara, as this would anger the kūmara – that's to say, Rongo-marae-roa.

The thing that's very bad indeed about fernroot is its bitterness. Its bitterness is greater than any other. That's why there's this saying, 'The bitterness of fernroot of poor growth.'

So then the *Horouta* was sent on its way here. Pawa went on board to be the rangatira to sail it here, and Awapāka, Tarahirihiri, Houtaketake²²² and others went on board as well. And so did Tāne-here-tī, Kōneke and Te Paki (see page 1).²²³

And as well they took on board the *kō*, to be the *kō* for the *kūmara*; the name of that *kō* was *Penu*.²²⁴ And as well they took on board the *māpou* [tree], to be the pole for the *kūmara*; *Atiatia-henga* was the name of the *māpou*.²²⁵ And the *pohutukawa* [trees] as well, to indicate the season; they were *Te Rotu-mai-tawhiti* and *Oteko-mai-tawhiti*.²²⁶

And a woman went on board; her name was *Kanawa*.

The *Horouta* sailed in this direction and at last made land-fall at *Ahuahu*.²²⁷ Then *Kanawa* saw fernroot there, and she stole some and put it on board the *Horouta*.²²⁸ So then they went out to sea from *Ahuahu*, right out on to the ocean.²²⁹ And *Rongo-marae-roa* became angry with *Ariki-noanoa* – that’s to say, with the fernroot which that woman *Te Kanawa* had stolen. The people on board the vessel did not know about the fernroot the woman had stolen. But the *tohunga* did know when *Great-wind*, *Long-wind*, *Tuāwhiorangi* and *Sudden-blast* came upon them.²³⁰ Then the *tohunga* knew that they had committed an offence.

When they were just outside *Whakatāne*, that’s to say on this side of it, close to *Ōhiwa*,²³¹ the woman was flung into the water by the sea spray. When she rose to the surface, her hands grasped the figurehead of the *waka*. The people called to her, saying she must let go her hands or the *waka* would overturn, but the woman wouldn’t listen; her hands still held on. And so the *Horouta* overturned, and the woman died there. The place was named *Tukirae-o-Kanawa*, and it still has that name now.²³²

The *Horouta* broke up and was soon cast ashore at *Whakatāne*. The cargo – that’s to say the *kūmara* – was taken ashore. Then the leading *tohunga*, *Rangi-tū-roua*, said that the *waka* must be turned over – for it was bottom upwards. A *tītoki* [tree] was fetched to serve as a lever – that is, as a way of making it rise up. That tree the *tītoki* was cut down and placed upright by one of the gunwales of the *waka* – for the bilge of the *waka* was facing downwards. Then the men took hold of the upper part of the lever and *Rangi-tū-roua* recited the words of a *karakia*. This was it:²³³

Take away, take away with this lever,
 Take away, take away with this lever,
 Raise up earth, raise up sky,
 Raise up earth, raise up sky.
 Ha ha, his penis is lifted up,
 Ha ha, his penis is raised up,
 Iaia, iaia, hā i i i!

Then the waka rose up. So then ropes were plaited for hauling it ashore; when this was done they were fastened in place and it was hauled up. And Rangi-tū-roua began another karakia, a hauling karakia. This was it:²³⁴

Moved forward by whom?
 Moved forward by Tū-te-rangi-aitū.
 Brandish the adze, whirling, whirling,
 The night comes gently calling
 The night comes gradually calling
 Gently calling, the penis rises
 Gradually calling, the penis is erect.

Then the *Horouta* lay on the shore.

So then the rangatira met together to seek [a way of obtaining] a bowpiece for the *Horouta*. It was arranged that some of those seven score should go with Pawa to adze a bowpiece, and some should go with Awapāka²³⁵ to kill birds for the party that was working on the *Horouta*.

So Awapāka, Tāne-here-tī, Kōneke and Te Paki set out at once. (See page 1. For all the karakia concerning the game they procured, see pages 2–12.)²³⁶ Rangi-tū-roua and some others of the tohunga were those who stayed by their waka, while the party composed of Awapāka and his companions went off to kill birds. And when they reached Te Pua-o-te-roku they killed birds, then cooked them and put them into gourds (as in all the accounts on pages 1–12).

Pawa's party went to adze a bowpiece; they came to a mountain and they found a bowpiece, and that mountain received the name Maungahaumi.²³⁷ Then Pawa urinated and

sent out his urine – that is, he performed karakia over it. And this was his karakia:

Send out urine, send out, it goes,
Send out urine, send out, it goes.

The place where Pawa's urine went out is the Waioweka,²³⁸ which reaches the ocean at Ōpōtiki. Another is the Waikohu; it joins the Waipawa and reaches the ocean at Kopututea.²³⁹ Another is the Mōtū, which reaches the ocean at Maraenui.²⁴⁰

Another of the men on the *Horouta* was Rongokako. This man Rongokako was sent out as a postman,²⁴¹ that's to say as a messenger to all the regions of this island where the *Horouta* would be landing. After Pawa and Awapāka and his men [had gone], Rongokako was told to go by Rangi-tū-roua – by him and also by his companions, those who had stayed there to watch over their vessel, the *Horouta*.

After Pawa and Awapāka and his men had gone, Rangi-tū-roua worked on the *Horouta* and finally the task was finished. And Rongokako was told to go as a messenger so that Pawa and his men, and Awapāka and his men, would come back. As well, he was told to go as a messenger to all the regions of this island.²⁴²

Before Pawa's bowpiece arrived, work on the *Horouta* was already finished.²⁴³ As for the game prepared by Awapāka and his men, it was brought in this direction²⁴⁴ from Te Pua-a-te-roku.²⁴⁵ When they reached the summit the game was eaten.²⁴⁶ And this was pronounced the name for that summit; since then it has been Taumata-kai-hinu [Summit where game was eaten].²⁴⁷ By the time they reached the beach at Tai-harakeke it was broad daylight. Some gourds were left there, and they are still standing there now; the name given to them is Te Kai-tahā-a-Awapāka [Awapāka's potted food]. One gourd was brought here to Te Awanui; it was Toetoe who brought it.²⁴⁸

By the time they reached Te Awanui the *Horouta* had gone past that point, heading southwards. The gourd and the anchor of the *Horouta* are lying here, and so are the kūmara for this region of Waiapu, and the tapu māpou tree Atiatia-

henga.²⁴⁹ His gourd was left here at Te Awanui, and it's still lying here now; the name given to it is Toetoe.²⁵⁰

After Pawa and his men had gone, along with Awapāka and his men, Rangi-tū-roua and his men worked on the *Horouta*. In the end the task was finished and the kūmara were once more loaded on to the *Horouta*. This was done²⁵¹ according to the correct procedures that have their origin in Hawaiki; it was because of these procedures that the task was fully achieved.²⁵²

Pawa and his companions were left behind and the *Horouta* went on its way, distributing kūmara as it did so, right on to this region of Waiapu. So then the bilge of the *Horouta* was bailed out. And there is still this saying about the abundance of kūmara here at Waiapu. This is it: 'How well they bailed the bilge of the *Horouta* !'²⁵³

[Customs relating to the kūmara]

Let us now begin describing the customs relating to the kūmara, along with its tapu restrictions and its rituals.²⁵⁴ The kō came all the way from Hawaiki; its name is Penu.²⁵⁵ When the tautāne field (that is, the tapu field) which belonged to all the hapū²⁵⁶ had been cultivated, it was thoroughly cleared of weeds then pulverised. When the pulverising was completed, the hapū knew that next day they would lift up the kō, or else the tūkari.²⁵⁷

Then a tōtōwahi, that's to say a rahu,²⁵⁸ was plaited, and a karakia was recited as this was done. Here is the karakia:²⁵⁹

Plait the cross wefts of my tapu planting kete,
From there beyond, from Hawaiki, is my tapu
planting kete.

Plait the cross wefts of my tapu planting rahu,
From there beyond, from Wai-pūpuni, is my tapu
planting rahu.

Plait the cross wefts of my tapu planting tōtō,²⁶⁰
From the ocean, from Matatērā,²⁶¹ is my tapu
planting tōtō.

Whose is the tapu tōtō? It is Rau-penapena's tapu tōtō.

Whose is the tapu tōtō? It is Rau-te-tieke's tapu tōtō.
To obtain abundance, taken to Rangi's great horizon,
plant it!²⁶²

When the karakia for plaiting the tōtōwahi was concluded, two kūmara were brought from each person's storage pit; throughout the hapū or the whānau,²⁶³ all of these kūmara were placed in a single tōtōwahi. This was taken and placed beside the field,²⁶⁴ then covered over completely with chickweed. They dug the field into hillocks, then when that was done it was known that [the kūmara] would be put in place – would be planted – next morning.

Next morning the pure was lit; this pure was called an anuanu. When the food was placed in the pure, the person who was to eat it was laid to sleep beside the field. As for the large pure for all the people, it was beside the water that these were lit and had food cooked in them. Those pure were called mārere; they were for the multitude.²⁶⁵

When these pure had been prepared and food was cooking in them, the men who were about to place the kūmara in the field would clothe themselves in fine garments. They would not wear pūeru or tarahau²⁶⁶ in case the kūmara should develop many underground stems, or produce small tubers on their trailing branches. But such garments as the aronui, māhiti, paepaeroa, pūhoro or pātea are suitable garments for planting a tautāne field.²⁶⁷

When everything was ready the tohunga would take the tōtōwahi with the kūmara in it, and lifting it up he would throw²⁶⁸ a single kūmara on to each of the hillocks that had been prepared, reciting at the same time the following karakia:²⁶⁹

Plant, insert, strike inland, strike shorewards.

The lifting karakia of Raukata-uri, Raukata-mea,

Itiiti-and-Rekareka –

This is the karakia that will lift up, the karakia that
will raise up.

The karakia for whom? The karakia for Rongo –
 Rongo-uakina, Rongo-te kaiā.
 The settlement on the other side, the settlement
 beyond,
 The settlement at Rangi-nui, Rangi-roa,
 Rangi-te pā, Rangi-te-rakahia.
 Plait my kete, Mau-nanea,²⁷⁰
 Weave my kete, Mau-nanea.
 My kete, Mau-nanea, is on the hillock.
 Fold Mau-nanea on the uppermost edge of the field,
 Fold Mau-nanea on the lowermost edge of the field
 To make it shrunk, make it contracted.
 Hidden crouched is the gourd within,
 Its tendrils reaching out.
 It is the treasure broadcast from where?
 It is the treasure broadcast from Mataterā.
 There is a resounding, a roaring
 Heard on the other side, heard beyond.
 It reverberates, it recedes,
 Chorusing the charms of Tāne.
 There is a resounding, a roaring.

The tohunga carrying the tōtōwahi walked along the furrow in the field,²⁷¹ reciting the above karakia and placing the kūmara one by one on each of the hillocks. And if, as he walked reciting the karakia, he found near the end that the kūmara were more numerous than the hillocks, he would put two or three kūmara on each hillock so that the kūmara he had left could all be placed on the remaining hillocks. If on the other hand he found that the hillocks were more numerous than the kūmara, he would go past two or three hillocks and place kūmara on the third or fourth, so that the last kūmara would be placed on the last of the hillocks at the same time as the concluding words of the karakia – that's to say, 'There is a resounding, a roaring.'

After this the tohunga would pull to pieces the tōtōwahi – that is, the rahu – that had held the kūmara, and he would bury it at the edge of the field.

Afterwards the men who had dressed in fine garments would start to plant the field – that is, they would plant the seed tubers;²⁷² they would bring the tīraha (that is, the kete with the kūmara) to be planted in the field – because the kūmara in the tōtōwahi were only for the furrow.²⁷³

When all this planting was completed, the man who was to eat the pure (that is, the anuanu)²⁷⁴ would be woken up. The oven was not uncovered in the usual way; instead the earth at the edge of the oven was pushed aside. Then after the food had been taken out like this, the oven would be covered with earth. The men who had planted the field would also gather at their pure, known as mārere.

After all of this field was planted, each man would work his own field. They would keep on working like that until all the fields were planted – that time being spoken of as the time for laying aside the implements. So each man would prepare his feast on the occasion of the pole being lifted up for his own field. On the day for bringing the pole all the members of the hapū would take part in this activity.²⁷⁵ The pole, which was of māpou wood, was placed in the first hillock in the field, along with the digging-stick Penu, and a karakia was recited. This is it:²⁷⁶

Ahuahu is the land where the food grows,
Lift up the two of us from the waves.
Whitianga is where the food grows,
Lift up the two of us from the waves.
Tauranga is where the food grows,
Lift up the two of us from the waves.
Maketū is where the food grows,
Lift up the two of us from the waves.
Whakatāne is where the food grows,
Lift up the two of us from the waves.
Ōpōtiki is where the food grows,
Lift up the two of us from the waves.
Te Kaha-nui-a-Tiki is where the food grows,
Lift up the two of us from the waves.
Whangaparāoa is where the food grows,

Lift up the two of us from the waves.
 Wharekāhika is where the food grows,
 Lift up the two of us from the waves.
 Whakarara-nui is where the food grows,
 Lift up the two of us from the waves.
 Waiapu is where the food grows,
 Lift up the two of us from the waves.

The first part of this karakia recited in this way the names of all the principal places in these islands, after which would follow these words of the karakia:

A chant from times past, a chant from within,
 A settling chant, a separation,
 A strident song in unision with the chant
 A strident song in unision with the chant.
 Paddling here is the waka from Matatiniterā,²⁷⁷
 Paddling here is the waka from Wai-pūpuni,
 Let out is the anchor to settle in the depths,
 Let out is the anchor to rest in the depths,
 From *Horouta* is the anchor in the depths,
 From Haere is the anchor in the depths.
 Penu, Penu, the kō Penu.
 Make it sure, make it successful,
 Make them productive for this kō,
 Make them fertile for this kō,
 Make them kahikatea berries for this kō,
 Supplejack berries for this kō,
 Tītoki berries for this kō,
 Coprosma berries for this kō,
 Karaka berries for this kō,²⁷⁸
 Penu, Penu, the kō Penu.
 The chips fly here, they come together or fly past.²⁷⁹
 Penu, Penu, the kō Penu.

After this each man would hold a great feast at the edge of his own field. This karakia was also chanted in each field.

When the kūmara had grown, and the weeds had grown

with them as well, the weeds were cleared away; this activity was called 'avenging blood'.²⁸⁰ If during the weeding a kūmara tuber was broken, the man who had broken the tuber would call out, 'Step aside, step aside! I have had the misfortune to break a kūmara tuber, the tapu tuber that feeds Rongo-i-amo.'²⁸¹

When all the men had gone aside the tohunga would take the broken tuber and put with it some chickweed from the field and some kūmara leaves. He would wave it aloft, offering it to the propitious breezes and reciting the following karakia :

Held aloft by me is the blood of this kūmara.
 Who will avenge, who will seek vengeance for your
 death?
 Tū will avenge, he will exact punishment for your
 death,
 Rongo will be stretched out.²⁸²
 What is this wind? It is the east wind,
 A wind that encourages growth.
 Bunched is the chickweed beneath,²⁸³ prolific grows
 the food.
 Penu, Penu, the kō Penu.

The karakia being finished, the tuber would be buried again in the hillock of the kūmara that was broken. On the following morning the tohunga would examine it and find that it had already become united to its own stock.

The kūmara would keep on growing until the star Poutū-te-rangi²⁸⁴ appeared, and they would then be inspected by a tohunga called a matapāheru.²⁸⁵ When he found that the kūmara were fully developed, the storage pits would be made ready and finished.

When the star Whānui²⁸⁶ appeared the lifting of the crop would be begun. The matapāheru tohunga would go to the first hillock in the field, where the tapu pole had been fixed, having as his instrument a piece of kōkōmuka²⁸⁷ not shaped with a tool but simply broken off, and having also a string, not of flax but of sedge.²⁸⁸ On reaching the hillock he would

gather up the trailing shoots and tie them with the string, reciting at the same time the following karakia. This is it:

I have tied this string of sedge –
From beyond, from Hawaiki, is this string of sedge.
I have gained it, I have taken possession,
It is bound, it is fixed at Rangī's great horizon.

The tohunga would then take his implement and begin to dig at the hillock, at the same time reciting the following karakia:

Here is the kō that descends,
Here is the kō that resounds,
Here is the kō that roars.
Penu, Penu, the kō Penu!
Make it sure, make it successful,
Place fine garments²⁸⁹ for this kō,
Make them fertile for this kō,
Let there be kahikatea berries for this kō,
Supplejack berries for this kō,
Tītoki berries for this kō,
Coprosma berries for this kō,
Karaka berries for this kō.²⁹⁰
This is the kō that descends,
This is the kō that resounds,
This is the kō that roars.
Penu, Penu, the kō Penu.

When this was done, all the kūmara in the hillock where he had been digging were lifted. Then they were buried, with the kūmara still attached to the shoots, together with the string that tied them, and the implement as well. They were all buried, and while he was doing this he repeated these words of a karakia. Here it is:

Lie buried, it is the burial at Wai-pūpuni,
The burial at Matatērā,

The burial at Mount Te Whākōau.
Sleep down here soundly, sleep securely,
Sleep while you listen to what is above.²⁹¹

Then the lifting of the crop would begin. Afterwards the kūmara would be collected from the heaps. Then when all were gathered into the rahu, the kūmara that had been buried in the first hillock would be unearthed again, along with the string that still tied them together, and the digging implement. While this was being done these words of karakia would be recited:²⁹²

Lift them up from the tenth level, dig. You rise up
bare
From your resting place – dig – you rise up bare
From where you were put to rest – dig – you rise up
bare!

Notes

1. Tāne-here-ti, Kōneke and Te Paki came to Aotearoa on the journey which the *Horouta* made from Hawaiki to Aotearoa (for this, see pages 57 and 111 below). They brought with them their expert knowledge of bird-hunting, and when they landed at Ōhiwa they immediately began hunting birds. Their actions at this time established the procedures and rituals which later generations followed when bird-hunting.
2. The earliest account of the use of a bird spear is recorded by Mohi Ruatapu (Reedy 1993: 19–20, 119–20). Māui is taught by his mother how to fashion his spear with a barbed point so that the birds will not fall off when speared.
3. Māori people made great use of dogs in bird-hunting, and they used their skins for precious garments that were worn only by the highest ranking rangatira; the dogskin war apron, known as a kōpaki, was the symbol of a valiant warrior. They were also a much sought-after food for ceremonial feasting, and many tohunga would demand that a kūrī be payment for his services. Many traditions mention their bark (or howl) and their use in hunting.
 When Taniwha killed the three brothers Kūkū, Korohau and Rongotangatakē at the battle of Te-mānia-roa, he gave them the name Ngā Kūrī Pāka-a-Uetuhiao. Uetuhiao was their mother. This gesture was given by Taniwha as a mark of respect for the fighting spirit of these brothers from the Whānau of Te Aitanga-a-Materoa.
4. Cabbage trees (or tī), do often grow in relatively open country.
5. The tāhū was the horizontal beam, or rod, used for supporting the bird snares.
6. When the fruit of the miro ripen in summer, kererū are attracted to the trees in large numbers and begin to partake of the fruit. The miro fruit very quickly fattens the birds and also induces great thirst.
7. This is part of the bird snare. Its exact nature is unknown.
8. A tiēpa is a karakia used to bewitch birds so they could be readily snared. The karakia tempts, or encourages, the birds to land on the traps. Elsdon Best (1942: 16, 461) gives the text of this karakia. Although he does not name his source, he almost certainly took it from Pita Kāpiti's manuscript in the Alexander Turnbull Library, where he spent many years in research.
9. When, as here, a gap is left between two sections of a karakia, this corresponds to a double line drawn between them by the writer, Mohi Tūrei.
10. The mountainous inland regions on the East Coast used to be excellent bird-snaring territory. The areas named in the karakia must have been famous for their birds. Te Whākoau (situated at grid reference Y16 501368) is the name both of a mountain and a stream south of Mount Hikurangi and

- inland from Tokomaru Bay and Waipiro Bay, while Pouturu is now the name of a nearby block of land; in a story written by Mohi Ruatapu, these are places where great quantities of kererū are stored (see Orbell 1968: 58–60). Parae-roa is near Te Ngaere (or Te Papatipu-a-Te Ngaere), south-west of Mount Hikurangi. Kerurū huahua (grid reference Y16 388265), although not mentioned in the karakia, must surely have been an area noted for the abundance of kererū; its name means just that.
11. Here the birds are spoken of as Tāne, the father of birds and forests. The person reciting this karakia is counteracting the tohunga's attempt to entice away his people's birds.
 12. Williams (1971: 399) defines taumaha, as a noun, as 'an incantation recited when food is offered to the atua, or for rendering food, etc., free from tapu, and for other purposes'. The word is also employed, as here, as a verb.
 13. Pita Kāpiti elsewhere (pages 58 and 111 below) tells us that Toi's house at Whitianga is named Hui-te-rangi-ora.
 14. The tohunga is here identifying himself with the birds.
 15. Again the birds are associated with Tāne. Possibly they are seen as flying in a mass like a great wave.
 16. The word porua appears to be another form of purua.
 17. Tangi kotokoto is bird language. It is the cooing sound of the kererū, a low sound made deep in the chests of the birds, especially the males when they puff up their chests and act aggressively.
 18. In this line and those below, the meaning may be that the waves of birds making these noises are like the resounding and splashing of volumes of water. Another possibility is that the hinu [fat] from the birds is spoken of as wai [water, or other liquid].
 19. Kōrihi is another word for the birds' chattering and singing.
 20. The word karoro refers to the black-backed gull, but the poetic reference here is to kākā and kererū, which were the two main game birds. Williams (1971: 102) explains that 'the terms karoro uri and karoro tea are applied to ... kākā ... of dark and light plumage respectively, and karoro tangi harau [soft-calling black-backed gull] in poetry to the kererū.' Kākā vary a great deal in the colour of their plumage, while the kererū has a very soft call.
 21. Just as shoals of fish appear at the proper time, so do the birds in the months of the year. In this case it is winter. Their drinking may be at the trough of the bird snare, but perhaps instead they may be 'drinking' in that they are being potted in gourds, having their fat poured in around them. Perhaps both meanings are implied.
 22. Williams, who had access to Pita Kāpiti's manuscript, quotes this passage in his dictionary (1971:436) and translates the word tonoa as 'drive away by means of a charm'. He may have considered the meaning to be that the birds back in the trees should not see what has happened to the cooked birds in the gourds.
 23. The word kopanga refers here to the space in front of a house. As they approach the village, the people carrying the gourds full of birds are reciting this karakia, or tau, which begins by speaking of the presentation of the gourds in front of the house which will shortly occur.
 24. The meaning is uncertain. Possibly an offering is to be made to a tipua, or kaitiaki, who is referred to here as Aitu [Calamity].

25. The kura poutama here is a sign or a symbol of striving to gain excellence in all things. This stairway-like pattern is used in tukutuku in the building of wharehenui.
The general meaning is, 'If it is not done properly it is not worth doing at all, so do it well.' Perhaps the meaning is that the ritual kawa has got to be rigidly followed lest the mana of the snarers becomes ineffective.
26. The outcome of all this is the sacred karakia of Te Para-te-tai-tapu that is heard in the three mountains from where the sweet aroma arises.
27. Maunga-nui means Tall-mountain, Maunga-roa is Long-mountain, and Maunga-haruru is Resounding-mountain.
28. On the (otherwise blank) page of the manuscript which faces this one, Mohi Tūrei remarks, 'Ko te ingoa tēnei o te tahā, ko Mokoīrihau.' [This is the name of the gourd: Mokoīrihau.]
29. The meaning of te whakarua roa is uncertain.
30. The spider here may convey an omen.
31. The meaning is uncertain. The word tuia is difficult to read and may be incorrectly transcribed.
32. Tauroru is the name of the three bright stars also known as Orion's Belt. Pipiri (June–July) signifies the start of winter and the beginning of the Māori year.
33. The south wind is hitting him, telling him winter has come. The signs are also there in the behaviour of the birds.
34. The reference is to the ritual performed over infants or novice warriors; Tū is god of war. The significance here of this passage is not known.
35. A cloud formation seen towards evening, at the time of the setting sun.
36. Mohi Tūrei notes, 'Ka kī katoa ngā waha o ngā tāngata i tēnei kupu "kī" [At this word kī, all the people say kī]. (The word kī is translated as 'full'.)
37. This is a star, usually identified with Altair. He is closely associated with autumn and the tenth month (March–April) was often known by his name.
38. That is, 'The place is thick with birds. I have spent time with literally heaps of birds, and some of them have fallen to my snares, and some of them have migrated.'
39. Perhaps the meaning is, 'We have taken what we want, so let them be so that they will increase in numbers.' A measure of conservation?
40. Otherwise the scenario would be like Māui staring in the face of death. They would be cutting their own throats so to speak. No doubt if this land was not allowed to rejuvenate itself the mauri of the bird life would simply move elsewhere.
41. The meaning of these words is uncertain.
42. Huge flocks of birds are all charged with excitement, and their wings are all flapping and creating an immense noise.
43. Tangaroa, god of the ocean, is sometimes seen as the opponent of Tāne, and this may be the meaning here. Perhaps the birds (which are Tāne) are seen as being overcome by Tāne's opponent.
44. These are sweet-scented plants. The stalks of the pipiri and the gum of the tarata, or lemonwood tree, were gathered for use as scents.
45. Hine-i-piri must be identical with the Hine mentioned immediately above. She must be a figure closely associated with sweet-scented plants, and appears to be a personification. The element piri in her name must relate

to the word *piripiri*, the name of the first of the sweet-scented plants to be listed above. This name *Hine-i-piri* may also be compared with that of *Hine-te-pipiri*, who, in a story written by the Ngāti Porou tohunga Mohi Ruatapu, visits a grove of tarata trees (to collect sweet-scented gum) in the company of a woman named *Hine-te-kakara* [Sweet-scented-woman] (Orbell 1968: 42–43).

46. The word *whatina* is difficult to read and may be transcribed incorrectly. The meaning here is uncertain.
47. It was proverbial that the (greatly valued) *kahikatea* tree fruited abundantly in some seasons but poorly in others. The meaning here may be that some years are good for hunting birds and other years are not.
48. *Kuru* here is an ancient word brought from central Polynesia, where it means breadfruit. So the meaning may be, 'echoed were the virtues of this talked-about sustenance known near and far'.
49. Mohi Tūrei notes, 'Kei ēnei kupu, "Pōhatu whakatakataka," ka whakatakataka ngā kaiwaha o ngā tahā. Kei ēnei kupu, ka kī katoa ngā waha, "Huaki kopi tau ē," ka tukua ngā tahā ki raro' [At these words, 'Stone sent forth,' the bearers put them down. At these words everyone says, 'Huaki kopi tau ē,' and the gourds are put down.]
50. These are the herbivorous, edible rats which the ancestors brought with them to Aotearoa.
51. The reference may be to the rail rather than the *takahē*.
52. They have done all this trapping and these are the remains, the leftovers. The source has been depleted; hence this *tau*, which entices all the game that has survived back to their original breeding areas.
53. Mohi Tūrei notes, 'Ka kī katoa te waha i ēnei kupu, "Oreore te kata a te wāhine, e he he he he." [These words, 'The women are shaking with laughter, oh ha ha ha ha!'] are said by everyone.]
54. The word *tarawera* here gives the impression that the spears in expert hands are hot from use, that they find their mark with ease in the hands of experts. *Rua* is probably the deity responsible for this activity, as *Rua-te-pūpuke* is for carving.
55. The fowler is happy within himself, confident of the fact that he is assured of a catch.
56. Here a line of uncertain meaning is omitted from the translation. The speaker is perhaps being cautious and respectful towards the entity *Te Parate-tai-tapu*, despite the fact that there is a more superior *atua*, who is *Tāne*.
57. *Paikea* was one of the senior sons of *Uenuku*, the paramount chieftain of *Hawaiki*, and *Uenuku*'s principal wife *Harahara-i-te-rangi*. In this famous story he travels from *Hawaiki* to *Aotearoa*, swimming part of the way and also riding upon the back of a whale. In *Aotearoa* he becomes an important early ancestor of *Ngāti Porou*. For Mohi Ruatapu's version of this story, see Reedy 1993: 41–43, 143–46.
58. Another insult to which *Paikea* was subjected was the expression 'ka aitia ki runga i te para kawakawa'. This information was given us by our late Uncle W. P. Reedy.
59. The word *urutapu* refers here to the head, the most sacred part of one's person.
60. *Wau* is a dialectical variant of *au*, meaning 'I, me'.

61. Kahutia-te-rangi was Ruatapu's tuakana through Uenuku's principal wife Harahara-i-te-rangi. The sons of chieftains were conceived on the matrimonial mat, 'te takapau-wharanui', as this gave them their status.
62. This woman was very high-born, descended from some of the best blood of Polynesia. She was one the senior daughters of Wheta, the mortal enemy of Uenuku (compare Reedy 1993: 36–40, 91–94, 138–42, 196–200). Uenuku eventually defeats Wheta and gives orders that Pai-māhutanga is not to be harmed in any way.
63. The name Paikea was given to a species of whale. See Williams 1971: 250.
64. In a waka this was a low-status seat. In this case it is a convenient place for Ruatapu since it means that he controls the baler.
65. Te Petipeti is a jellyfish (Portuguese man-of-war) and Te Rangahua is another, large species of jellyfish. See the entries in Williams 1971 for petipeti and rangahua.
66. The passage that follows is difficult, and varies from one version of the story to another. The translation given here is tentative.
67. This refers to the high waves that break upon the East Coast beaches in early summer. Ruatapu is predicting that he will arrive at that time.
68. After these words the writer began the text of the chant. Then he crossed out the thirteen lines he had written, and added the information that follows.
69. The translation is uncertain. People in some parts of the East Coast believed that Paikea rode on a whale, while others say that he himself became a whale during his journey. Others again believe that he swam part of the way, and rode the rest.
70. For another version of this famous karakia, see Reedy 1993: 41–42, 143–44.
71. Wairau's Garment is a mythic, or proverbial, garment famous for the warmth it provides. Compare also the use of the last three lines of this karakia on pages 42 and 94 below. The tentative translation of the word takahua is based on Williams' entry (1971: 366) for taka (ii); compare the similar takahui, takahuri and perhaps takai. Ngata and Te Hurinui (1961: 10–11 and 1970: 78–79) publish two waiata, one from Ngāti Porou and the other from Ngā Ariki in Tūranga, which include essentially similar references to this garment.
72. The English name of Ahuahu is Great Mercury Island, off the eastern shore of the Coromandel Peninsula. The word ahuahua means 'heap up'.
73. Mohi Tūrei notes, 'Ko tērā wahine a Paikea, ko Te Ahuru-moai-raka, ko tōna wahine tērā o tāwāhi, me ā rāua tamariki e mau nei ngā ingoa, ko Maru e 12.' [That wife of Paikea's Te Ahuru-moai-raka, was his wife over the ocean – and they had the children whose names are given, 12 named Maru.] That is, Pita is going back at this point and recalling Paikea's wife and children back in Hawaiiki.
74. This saying implies that Paikea has not fulfilled the man's role of being a good provider. He has not provided fish, or birds, to serve along with kūmara or fernroot for the visitors.
75. The name Whakatāne [Act like a man] is explained here as having its origin in this incident.
76. These trees are said below (pages 64 and 118) to have been brought from Hawaiiki. The element 'mai-tawhiti' in their names means 'from the

distance' and indicates their origin.

77. Hautai Beach is a few kilometres north-west of East Cape.
78. This is a place just to the north of the mouth of the Waiapu River. The Mangawhero Stream flows into the Waiapu near its mouth.
79. Either a reflection or a shadow.
80. Paikea is showing that he respects Huturangi and means her no harm. For the same reason Paikea, in the passage that follows, does not intrude upon the summit of the hill, which belongs to Huturangi alone.
81. In the Māori text a word is omitted at this point. This word may perhaps be tangi, 'weep'.
82. Williams (1971: 383), in his entry for tapere, gives the expression whare tapere as meaning 'house in which the members of the hapū met for amusement, etc.' This appears to be the meaning here.

Te Tapere-nui-o-Whātonga was the name of the whare wānanga [house of learning] to which the narrator, Pita Kāpiti, belonged. This house belonging to Whiro-nui appears to have been regarded as the original version of the later house where Pita Kāpiti was taught.

(Williams also gives another meaning for the word tapere: 'District (obsolete)'. As evidence he quotes only this expression 'Te tapere nui o Whātonga'. Perhaps the expression was used elsewhere with the meaning Williams assigns to it. In the present narrative, however, it is clearly the name of an important house.)

83. The tohunga are performing rituals associated with the kūmara planting. They are not, however, following the correct procedure, and Paikea is about to show them the proper way to perform them. The expression puke tūrua relates to kūmara-planting ritual in some way. The word māreke refers to the first kūmara to be planted, and also to certain of the ritual ovens associated with these first kūmara; compare pages 68–69 and 122–24 below.
84. This is another waka that made the voyage from Hawaiiki. It has only recently arrived, for the persons mentioned were believed to have been among the crew.
85. This was the correct procedure when performing many important rituals. It related to their intense tapu.
86. This is the Kahukura who is later said to introduce Toi to the kūmara; see pages 58 and 111. Rongomai is Kahukura's father; see pages 58 and 111. Uenuku is the powerful rangatira in Hawaiiki who comes into several of the stories in this book.
87. The word taura can refer to a skilled tohunga, and must do so here. Mohi Tūrei notes at this point, 'Kei ēnei kupu ka mōhio rātou ko Paikea Ariki ia, wehi noa iho ngā tohunga o runga i a Nukutere, a Whiro-nui, a [W]hātonga, a Marere-o-tonga, i tō rātou mōhiotanga ai ko Kahutia-te-rangi ia, ko [te] tama a Uenuku.' [At these words it was known that he was Paikea Ariki, and the tohunga who had come on the Nukutere – Whiro-nui, [W]hātonga and Marere-o-tonga – were very much afraid, knowing he was Kahutia-te-rangi, Uenuku's son.]
88. The early ancestor Toi must be appealed to in this karakia because he was responsible for the expedition which left Aotearoa and travelled to Hawaiiki in order to procure the kūmara. Toi's descendants are also regarded here as having the kūmara in their keeping. Rauru is Toi's son. For a genealogy

that includes Tahatiti, Ruatapu and Rakai-ora, see Reedy 1993: 168. Tama-ki-te-rā and Tama-huru-māi must also be early ancestors. The word *tauirā* in such contexts is a term used by a *tohunga* when humbly addressing powerful gods.

89. At this point Mohi Tūrei remarks of Porourangi, 'Nōna te ingoa e karangatia nei ki a mātou ko Ngāti Porou; he uri katoa hoki nōna.' [It is his name by which we are known, with our name Ngāti Porou; we are all his descendants.]
90. At this point Mohi Tūrei remarks of Tūwhakairiora, 'He tipuna ingoa nui tēnei i roto i a Porourangi. Ko katoa o ngā rangatira kei roto i tēnei tipuna.' [He is a famous ancestor descended from Porourangi. All the rangatira come from this ancestor.] These words 'tēnei tipuna' [this ancestor] refer to Porourangi.
91. This lake or pool has not been located, but Nēpia Pōhūhū, in an account of this story that is published by White (1880: 28), appears to consider that Te Roto-o-Tahe is at or near Anauro Bay.
92. Since the firewood is said to be still there now, the belief was probably that the firewood had turned to stone. In this case it would be identified with rocks in the area.
At this point Mohi Tūrei has written the following note concerning this landmark: 'Kei Te Roto-o-Tahe, e tata ana ki Puatai': 'It is at Te Roto-o-Tahe, near Puatai.' However the location of Puatai is not known.
93. Again the reference may be to a rocky outcrop.
94. Whāngārā is on the coast some 25 kilometres north of Gisborne.
95. These are the names of hills and other features in, or near, Whāngārā. The Pakarae River reaches the sea just north of Whāngārā itself.
96. Paiea is seen here as later bringing his eel further on to Tūranga (the English name for which is now the Gisborne district). The whereabouts of Te Rā-ka-tō is unknown.
97. In this case, the ritual that established the social identity of an infant girl. The ceremonial offering for Hine-tūraha marked the importance of the girl and her family.
98. See note 92 above. Probably a rocky landmark was understood in this way.
99. See note 93 above.
100. We come now to a story set in Aotearoa. It is from Porourangi that Ngāti Porou take their name. His full name is Porourangi-ariki-nui-te-mata-tara-a-whare-te-tuhi-mareikura-o Rauru. Porourangi and his younger brother Tahu-pōtiki traced their descent from Toi-kai-rākau, Uenuku, Paiea and Ruatapu, some of the best blood of Polynesia.
Porourangi was born at Whāngārā; this event was said to have taken place in the early morning, with the dawn breaking red and angry. His brother Tahu-pōtiki was also born at Whāngārā, it is said in the evening, when the western sky was flushed red with the rays of the setting sun – the sign of calm weather, the fisherman's delight. Tahu-pōtiki is also known as Tahu-matua, the originator of a line of numerous Tahu which has given genealogists headaches in every generation.
101. Williams (1971: 446) defines the word *tuanui* as 'roof of a house'. Here it must refer to the curved part of the shell.
102. Because Pouheni had been so *tapu*, Porourangi was also very *tapu*. In going

- fishing he was breaking a tapu restriction and he knew he would suffer the consequences.
103. That's to say, these travellers are too tapu to carry burdens on their backs, and it was Pouheni who created the precedent that they follow.
 104. The origin and meaning of this name are not known.
 105. The writer has left a gap at this point.
 106. The nohu is a fish with poisonous spines, like a porcupine fish but reddish in colour.
 107. Porourangi was in the stern because this was the seat of honour, where the highest-ranking person usually sat.
 108. Rākai-pō [Adorn by night] and Rākai-wetenga [Untying of adornment] are seen as having received their names to preserve the memory of these circumstances.
 109. Māia is important as an early ancestor to whom some people in Tūranga trace descent. He is also important as the ancestor who introduced the gourd to Aotearoa and established the proper procedures for cultivating it, including the right karakia to recite at the different stages of its growth.
 110. That is, Māia was the younger brother of Te Rangatoro (who was female).
 111. This is the same Uenuku who appears in the story of Paieka, above. An extended version of his name, Uenuku-kai-tangata [Uenuku-who-eats-people], is given at this point.
 112. It was important that the members of a working party should be provided with high-quality food. The task of bringing the food was a low-status one, and Māia may have eaten the relishes because he was feeling insulted at having been given this task.
 113. The kawa ceremony is performed over a completed house to remove some of its tapu, and so make it safely habitable; it is followed by a ceremonial meal. It seems that occasionally, on the completion of an especially important house, a person was sacrificed as a means of giving mana to the kawa ceremony and the accompanying feast. Since Māia has been depriving the workmen of their food, it no doubt seems especially appropriate that he himself should now serve as food.
 114. The word uta refers here to the land across the water (that is, to Aotearoa). The meaning of the reference to Te Muriwai is not known. There is a place called Muriwai near Te Kuri a Paoa (or Young Nicks Head) in the Tūranga district; it is on a plain beside the shore. Is this place perhaps being spoken of poetically here as a tuahine, or sister? If so, the meaning would be that Māia will settle in this district and plant his gourds there.
 115. Māia is to cross the ocean inside a gourd, which is named Te Ika-roa-a-Rauru (and is here spoken of as a young brother). Gourds are quite fragile and Te Rangatoro advises Māia to handle his gourd gently. If he puts it down roughly, so that it makes a noise, it is likely to crack or break.
 116. Māia is to prepare his gourd, in the proper way, by making a hole in its neck then painstakingly pushing the seeds and pith out through this hole. He is to make his voyage inside this gourd; when he has climbed inside, he must put a peg in the hole to keep out the water.
 117. This karakia is identical with the last words of the karakia that Paieka recites when he, too, is travelling through the water from Hawaiki to Aotearoa. See note 71 above.

118. That is, he is reciting the words of the karakia given above.
119. Māia kept reciting this karakia to ensure a safe passage until he finally landed successfully at Tūranga-nui-a-Kiwa (the Gisborne district).
120. Gourd seeds were planted in small hollows. The names of these two special, ritual hollows associate them with the powers, respectively, of earth and sky.
121. The third, or sometimes the fourth, night of the moon, when the new moon appears.
Māia is of course planting his seeds at the appropriate time of year; this is taken for granted in the story. Perhaps he arrives, appropriately, at just the right time.
122. It was proverbial that the moon never dies but always comes back to life. The implication here must be, 'Since the moon never dies, this gourd will not die either.'
123. Pū-tē-hue in some other regions is the mythical ancestor of the gourd. The translation 'A relative goes down' is tentative; if it is correct, the reference must be to the planting of the seeds. A kirikiri is a basket, often used to hold food, which had the sides raised with network. The word Penu here must relate in some way to the fact that in the story of the *Horouta* the tapu kō brought from Hawaiki is named Penu. See pages 63 and 116 below.
124. Kahukura, here, is the rainbow. In some circumstances the presence of a rainbow was an indication that rain was likely. It was believed that the correct ritual would avert such an evil omen and so prevent the rain.
The young gourd plants must have been especially vulnerable to heavy rain because they were planted in hollows.
125. The meaning of the last line is not known. The meaning of the reference to Para-te-tai-tapu is also unknown; this name also occurs in karakia associated with bird-hunting (pages 29 and 80 above).
126. The mother, that is, of Te Rangatoro and Māia; see above.
127. This is also the name of the gourd inside which Māia travelled to Tūranga.
128. This name refers to its small size.
129. Williams (1971: 102) defines the word karure as 'small calabash, vessel'.
130. In this myth there is a close kinship between the human beings (Māia, his mother and his youngest brother) and the different kinds of gourds.
131. This note in the manuscript refers back to the episode which is on pages 42 and 94 of the present book.
132. This is the same Uenuku as the great rangatira in Hawaiki who appears above in the stories of Paikea and of Māia. In the present story, a conflict with Uenuku leads to a series of events in which two men, Ruawhārō and Tūpai, first revenge themselves upon Uenuku (gaining in the process a knowledge of karakia, and other possessions), then commandeer the *Tākitimu* and make the voyage from Hawaiki to Aotearoa. For a brief account of the story of the *Tākitimu*, see Orbell 1995: 172–73.
133. The identities of Te Poutama and Rangahua are not known.
134. This is 'poetic justice' in that the two men are to be caught like fish, and wounded, in the same nets from which they had previously taken the fish.
135. These must be attachments to the two ends of the seine net. The net had been let out into the water from a waka (or two waka lashed together), then hauled up on the shore.

136. The meaning of this word is not known.
137. Ruawhārō and Tūpai are about to visit their grandfather Timu-whakairia, a most powerful tohunga, to obtain tapu knowledge. Their stated purpose is to revenge themselves on Uenuku, and this they eventually do by taking the *Tākitimu* for their own use. However, their visit to Timu-whakairia has a further purpose in the myth, in that it explains how such tapu knowledge was obtained from Hawaiki. Later these brothers bring this knowledge to Aotearoa on the *Tākitimu*, and their descendants made use of it subsequently.
138. Williams (1971: 383) defines taparua as 'a receptacle for kūmara, used in the pure ceremony. It was square in shape, woven of strips of flax, with loops (kāwai) on the edges, and the sides were drawn together by means of a cord threaded through the loops'. Hine-kukuti-rangi, as the wife of an important tohunga, had the role of preparing such articles when they were required for use in ritual.
139. The nature of the pure ritual here is not known. Williams (1971: 312–13) defines the word pure as 'a ceremony for removing tapu, and for other purposes'.
140. The pets were birds. See Fowler 1974: 13–14.
141. That is, to make the entrance free of tapu.
142. He weeps in greeting, as was customary when a relative had not been seen for some time.
143. In many myths, whales are said to live at Hawaiki. In this story, Timu-whakairia's house at Hawaiki is the puna, the wellspring and source, of whales. Timu-whakairia is offering his guests a greatly prized food.
 Later, Ruawhārō and Tūpai bring some of Timu-whakairia's whales to Aotearoa on the *Tākitimu*.
144. There is some confusion about terms for different kinds of whales and other marine mammals. Williams (1971: 251) defines the word pakakē in one entry as 'whale' and in another entry (see pakakā) as *Balaenoptera rostrata* – the minke whale. The word ūpokohue (which literally means gourd-head) is said by Williams (1971: 468) to refer to both the blackfish and Hector's dolphin – so either of these animals may be intended here. Since the ūpokohue, whichever it may be, seems here to be regarded as one of the pakakē, the word pakakē must have a more general meaning than simply 'minke whale'. It may well be a generic term referring to a number of small whales and dolphins.
145. Whales were classified as ika, fish.
146. Williams (1971: 58) defines the word hono as 'a charm to repair broken things, fractured limbs, etc.' In the last lines of this karakia the translation is conjectural.
147. That is, one of the two men must be tapu, and so able to enter the house and receive the tapu knowledge; the other man must be noa (without tapu), and therefore must remain outside the house.
148. Tūpai is testing and demonstrating his newly acquired powers.
149. Te Mangamangai-atua are a tapu people with special knowledge of karakia (see Orbell 1995: 102, also Williams 1971: 177). The contest that follows is a trial of the two men's powers and a demonstration of their mana.
150. Darts were thin, light rods that were thrown underarm in such a way that they glanced off a mound some distance away, then continued their flight.

151. The meaning of this passage is not entirely clear. The word *tuku-roa* is tentatively translated as referring to the space in front of the mound, which was cleared of weeds and other obstructions. The word *riu-roa* may refer to the area immediately in front of the place where the people stood when throwing their darts.
152. The front ends of the darts were weighted.
153. In other traditions it is said that these birds are the guardians of the forest. See Orbell 1995: 44.
154. The manuscript has *ke*. This is probably a mistake for *te*, perhaps occasioned by the fact that the word that follows begins with the letter *k*.
155. This appears to mean that the human association with the *Tākitimu* is unbroken.
156. The name *Te Mau-kita* means 'Held fast'. Through this skid's special powers *Ruawhārō* and *Tūpai* are able to take over the *Tākitimu* for their own purpose.
157. Having stopped the progress of the *Tākitimu* with the other skids, *Ruawhārō* and *Tūpai* now display their superior powers by using another *tapu* skid to make the vessel go where they wish. As a consequence they take command of the vessel.
158. Williams (1971: 174) defines *manea* as 'a sacred place where food for the gods was deposited'.
159. It was believed that *Rangiriri*, in the ocean near *Hawaiki*, was the source of all the fish in the sea.
160. *Kahukura* and his *atua* were taken to *Aotearoa* so that they could protect the people there.
161. This refers to the page number in the original manuscript. See pages 52 and 104 in the present work.
162. The *bailing-place* was apparently a seat associated with low status, while the seat in the stern was a high-status place to sit. Here as elsewhere, this storyteller favours *Tūpai* over *Ruawhārō*. The 'tapu paddle' is probably the steering paddle.
163. It is not clear why *Hāhā-te-uru-roa* dies; perhaps he has broken *tapu* in some way, or perhaps his strength is exhausted by his actions. The presence of his body allows *Ruawhārō* to offer up a human sacrifice, with the accompanying *karakia*. In this way he sets a pattern for the future.
164. The *Tākitimu* was so *tapu* that it could have no cooked food on board. Probably *Ruawhārō* kindles the ritual fire on his paddle, and roasts the heart on it, in order to keep even this ritual cooking out of the *waka* itself.
165. *Mahuika* is the mythical figure from whom fire had its origin. She (or sometimes he) gave fire to the trickster *Māui*, who gave it to humans. It is not clear here whether *Mahuika* is being addressed as one who has power over fire, or whether the fire itself is being spoken of as *Mahuika* (so that she is a personification of this fire).
166. *Ruawhārō* is referring to earlier precedents for his actions. The identity of *Haere* is not known. When the mythical *Rata* killed the monster *Matuku-tangotango*, thereby avenging the death of his father, he cut out his heart and ceremonially roasted it. See Reedy 1993: 36, 138.
167. The name *Tū-mata-ūenga* is an extended form of *Tū*. This is the early ancestor who in the beginning establishes the role of the warrior.

168. This episode on the *Tākitimu* was seen as having set the pattern for the ritual sacrifice of the *mātāika*, the first person to be encountered by a war party. This is why Tū is mentioned in the words of the *karakia* given above.
169. Pāua-tere [Travelling pāua] must be a personification of the pāua (*Haliotis*, a large univalve mollusc), which does indeed move around in the water. Those on the *Tākitimu* are hungry because their waka is so tapu that no food has been taken on board. In some versions of the story we are told specifically that they eat the pāua raw. This must be because raw food is not as destructive of tapu as is cooked food.
170. Apparently other kinds of shellfish were eaten on other occasions during the voyage.
171. It seems that the other foods were other kinds of shellfish. These episodes provide an explanation as to why people now eat these foods raw.
172. Ruawhārō and Tūpai had gained the wellspring of the whales from their grandfather Timu-whakairia. What they are doing is bringing whales to Aotearoa; it is because of their action that whales now beach themselves on the shore.
173. The English name of this small island is East Island; it is the area that lies furthest to the east and is therefore, in this story, the first land encountered when the waka arrives from Hawaiki. For Hawaiki's location in the east, see Orbell 1985: 18–19.
174. The sand had this power because it had been brought from Hawaiki.
175. The words 'kua mate' are translated as 'he died,' but they may instead indicate an illness, or perhaps a diminishment of powers. This happened on the north side of Te Māhia [Māhia Peninsula]. For the Karewa Quick-sand, compare Reedy 1993: 45, 148.
176. The waka and the skids on Te Māhia must take the form of significantly shaped rocks. The whale at Te Māhia took the form of a mauri, a sandbank in the shape of a whale and with a māpou tree as its spout. It had been brought from Timu-whakairia's house so that it could be taken to Aotearoa; compare pages 47 and 99 above.
177. The meaning must be that Tūhēia, having acquired Kahukura, took him away. Kahukura is elsewhere (pages 58 and 111 below) said to be an atua who took the form of a man; the atua who are here named as his companions did not, apparently, take human form. In the present passage, the meaning appears to be that on the arrival in Aotearoa the (human) image of the atua was broken up, and in this way different peoples came to possess a part and so to have access to the atua's powers. The word *tukemata* generally means 'eyebrows'. There must be some special meaning in this case.
178. This refers to a page in the original manuscript. See pages 58 and 104–5 of the present work.
179. In the Far North. Other accounts have Puhi-ariki come to Aotearoa on board the *Mātaatua*. In some *Mātaatua* accounts it is in Whakatāne that Puhi-ariki works in his kūmara gardens and, having quarreled with his brother, sings a tewha insulting him; in these versions, Puhi's migration north follows this episode. See Best 1925: I, 726–28.
180. The long root and lower part of the stem of the *tī* (or cabbage tree) had to be baked for a long time in an oven; the trunk of the *ponga* treefern, despite

this passage, was not usually cooked in this way. The young leaves, or shoots, of the cabbage tree could however be cooked quickly over a fire, and here this was done in the end to feed the workers.

181. Since Williams (1971: 413) defines *tewha* as 'a *karakia* used when planting *kūmara*', the chant must have been recited during the course of their work in the garden. Apparently the chanters are referring in their song to the fact that they have had to wait a long time while their meal was being cooked. It was always a point of honour to feed working parties well, especially when the work was of an important nature.
182. *Matariki* are the *Pleiades*, whose appearance at dawn in midwinter marked the beginning of the new year in many parts of the country.
183. The meaning is apparently that they were sung there for the first time.
184. *Mōkena Kōhere* (d. 1894) of *Rangitukia*, in the *Waiapu Valley*, was a leading *rangatira* who must have been alive at the time *Pita Kāpiti* dictated this account.
185. The name *Puhi-ariki* is generally taken to mean Lordly-plumes. *Ngā Puhi* belong to *Te Tai Tokerau* (Northland); their name means The Plumes.
186. *Ngāti Kahungunu*, whose tribal territory extends from *Wairoa* to the *Wairarapa*, trace their descent to *Kahungunu*. This man's descent from *Puhi-ariki* has been shown in the genealogy given immediately above.
187. The people of *Rongowhakaata* belong to *Tūranga* (for which the English name is *Gisborne*).
188. That is, he left *Te Tai Tokerau* (Northland) and came south.
189. The English name for this region is *Hawke's Bay*.
190. The meaning appears to be that the narrator has given the basic facts.
191. For *Mohi Ruatapu's* account of the voyage of the *Horouta*, which differs in certain respects, see *Reedy* 1993: 47–48, 77–78, 150–51, 181–82. For a detailed analysis of *Pita Kāpiti's* version, see *Johansen* 1958: 141 ff., 165 ff. For a brief general account, see *Orbell* 1995: 67–68.
192. *Toi* was believed to have been here in the beginning; sometimes, as here, he was regarded as a descendant of *Māui*. For a brief discussion of *Toi*, see *Orbell* 1995: 220.
193. *Māui-tikitiki-a-Taranga* and *Māui-pōtiki* are extended names of the famous *Māui*, who fished up the North Island (which is known accordingly as *Te Ika a Māui*, *Māui's Fish*).
194. Having come by magical means to visit *Toi* and acquaint him with the *kūmara*, *Kahukura* later makes a voyage back to *Hawaiki* on the *Horouta*; this ship later returns to *Aotearoa* under the captaincy of *Pawa*, while *Kahukura* remains in *Hawaiki*. In *Pita Kāpiti's* version of the story of the *Tākitimu* (see pages 45–57 and 97–110 below), a highly *tapu* person named *Kahukura* is brought to *Aotearoa* on this vessel. This is a related tradition.
195. In numerous traditions *Rongomai* is a powerful *atua*.
196. The name *Rongo-i-amo* is related to that of *Rongo*, the origin of the *kūmara*. See *Orbell* 1995: 156–57.
197. Dried *kūmara* (or *kao*) was a delicacy. Carry-belts, folded to serve as containers, were often used.
198. In several different traditions *Kahukura* is associated with the rainbow. Here, *Kahukura* creates the rainbow as a means of providing access to *Aotearoa*.

199. Nothing is known about Te Paoka-o-te-rangi, or the other persons (apart from Kahukura) who are mentioned below as forming part of the rainbow.
200. The large root and lower part of the stem of a young cabbage-tree (or tī) yields a sweet substance when baked in ovens.
201. These plants grow wild, with no (or minimal) cultivation. Toi, famously, was not acquainted with cultivated plants but ate only the products of wild plants.
202. Normally the mamaku (which is mentioned above) was the only treefern regarded as edible. The ponga was not eaten.
203. Such is the potency of Rongo-i-amo's belt that it produces vast quantities of kao, or dried kūmara, which fills a great many bowls. Seven score was a conventional number.
204. W. L. Williams, who published a translation of this section of the manuscript without the Māori text, at this point (Kāpiti 1912: 155) translates 'they demanded of the gods'. This translation must depend upon Williams' having read the word *toro* as *tono*. The manuscript is, however, quite clear in the two places in this passage where the word occurs.
205. A ritual performed over a new waka to remove much of its tapu so that it could be safely used.
206. A parata is a carved figurehead of a waka, or the foremost portion of the vessel upon which the figurehead rests.
207. Williams (1971: 283, 382) explains the terms piripiri and tāpaki as referring to additional, 'supplemental' steering oars; perhaps one was on each side of the hoe ākau. The names of these men occur in the karakia that follows this passage. It seems that all these names refer to large, swelling waves. An untranslated sentence quoted by Williams (1971: 17) in his entry for aropuke has tai pupuri, tai wawana and tai aropuke with, apparently, this significance. It seems that in Pita Kāpiti's account the expression tai pupuni is equivalent to tai pupuri in Williams' sentence. (Tai pupuri was perhaps understood as 'waves long maintained'.)
208. This passage is unclear. The expression te ara o *Horouta* [the path of the *Horouta*] may be the actual name of the karakia.
209. The manu, or bird, must be the waka.
210. The mythical Whakatau went on a voyage to avenge the death of his father.
211. At night a man would often stay awake in a pā to act as sentinel. He would sing watch songs to let any enemy know that he was awake and could not be caught unawares.
212. The kūmara are spoken of here as 'Matuku's secretions and 'Pani's secretions'. The mythical Pani is well known as a woman who gave birth to the kūmara (Johansen 1958: 119 ff). The mythical Matuku, or Matuku-tangotango, has some associations with the kūmara, but little is known about him in this context; Johansen (1958: 126) is probably correct in conjecturing that here he 'is a demonic parallel to Pani.'
213. This line relates to a popular saying, 'Ka moe te mata hī tuna, ka ara te mata hī taua.' [The eyes of an eel-fisher close, but the eyes of a man fishing for war parties stay open.] The sentinel is speaking of himself as someone who is alert to find enemy war parties, and who is therefore staying wide awake.
214. That's to say, all the visitors from Aotearoa.
215. This incident must have been regarded as the occasion when people first acquired the taro.

216. Whakaaraara pā, or watch songs, were chanted at night by watchmen to show any enemy in the vicinity that the inhabitants of the pā were on the alert. Awarua is a place name associated with Hawaiki; see McLean and Orbell 1975: 309, 311. The name Ariki-korongatā is a personification, meaning Reluctant Lord; compare Williams 1971: korongatā.
217. See the note above. Kahukura had left his friends in Hawaiki and was now returning with men from Aotearoa in order to 'plunder' the kumara in Hawaiki.
218. Hawaiki's cliff is entirely composed of kumara and Kahukura thrusts his kō, or digging stick, into the cliff to obtain seed kumara. In his karakia, the digging stick mentioned is the one he is using. The falling kumara are apparently likened to rain. For Matuku and Pani, see footnote 212 above. The conjectural translation of the fifth line assumes that the word ripiripi, like the related kōripi, could sometimes refer to the rising of a heavenly body; compare the similar uses of the word hae. The last two lines may refer to Kanoa and his people as enemies whose threatening presence is disregarded.
219. The expression 'te wheke nui a Muturangi' [Muturangi's great octopus] usually relates to one particular story concerning the explorer Kupe. Here, however, Muturangi's great octopus appears to have a general significance. The cliff holds together as tightly, has as firm a grip, as this famous octopus.
220. In Ngāti Porou tradition Rongo-marae-roa is a son of Tāne and father of the kumara. See Reedy 1993: 69, 72, 173, 176–77. Ariki-noanoa is an honorific name for the fernroot, meaning something like Ordinary lord. For reasons relating to ritual and symbolism, the kumara and the fernroot were in reality always kept apart in Māori custom.
221. Perhaps seasickness is meant.
222. Awapāka was in charge of the bird-hunting that occurred as soon as they reached land at Ōhiwa. Tarahirihiri and Houtaketake may have been in charge of cooking and potting the birds.
223. This aside refers to the first page of the manuscript, where Pita Kāpiti describes how Tāne-here-ti, Kōneke and Te Paki went bird-hunting after their arrival in Aotearoa. See pages 27 and 77 of the present work.
224. Kō (or digging sticks) were used by men for the heavy work in preparing the ground. This first kō, named Penu, is the tapu prototype of all the kō later employed by tohunga during planting rituals.
225. See pages 70 and 124 below for a description of the ritual use made of the pole (or toko).
226. In all these respects, the crew are preparing the way for the people of Aotearoa who would need these things when cultivating the kumara.
227. This island lies to the east of the Coromandel Peninsula. Its English name is Great Mercury Island.
228. Kanawa has disobeyed Kahukura's instructions by bringing fernroot into contact with the kumara. In so doing she has broken tapu, and this occasions a storm.
229. Having landed (as did Paikea) at Ahuahu, the furthest point north in the region where the Coromandel Peninsula extends the sweep of the Bay of Plenty, the *Horouta* begins its southward voyage towards the east coast and Waiapu.

NGĀ KŌRERO A PITA KĀPITI

230. Williams (1971: 448) defines the word *tūwhiorangi* as 'rainbow, or perhaps a personification thereof'. As evidence he quotes a sentence in which *Tūawhiorangi* is the inner, female bow in a double rainbow (the outer one being *Kahukura*). But this is a variant version. In the present account, the name *Tuāwhiorangi* does not occur in the passage where *Kahukura* places the rainbow in position (pages 58 and 111–12). Here it seems definitely to be a name given to a gale; and in fact W. L. Williams translates it in this way (*Kāpiti* 1912: 159).
231. As usual in Māori accounts, the narrator is here speaking of directions with reference to the place where he himself is living. The Ōhiwa Harbour is just to the east of the mouth of the Whakatāne River; Pita Kāpiti lived much further to the east, in the Waiapu Valley.
232. The meaning of the word *Tukirae* in this placename is unknown. The name *Kanawa* refers to the woman.
233. This *karakia* is closely similar to one which Mohi Ruatapu tells us was employed by the sons of Rangi and Papa, Earth and Sky, in raising Rangi and so separating their parents. The fifth and sixth lines refer to Rangi's penis. See Reedy 1993: 17, 117, 221–22.
234. *Tū-te-rangi-aitū* is also mentioned in a *karakia* given by Mohi Ruatapu (Reedy 1993: 28, 130).
235. The overall leader of the bird-hunting expedition.
236. This explanation relates to the pages of the manuscript. The equivalent pages in this book are 27–32 and 77–83.
237. Mount Maungahaumi [Bowpiece mountain] is far inland from the Ōhiwa Harbour where the *Horouta* has been cast ashore.
238. This river, now generally known as the *Waioeka*, reaches the sea by Ōpōtiki. (Ōpōtiki is the traditional name of the region in which the town of Ōpōtiki now stands.)
239. The *Waikohu* is said here to be a tributary of the *Waipawa* (now generally known as the *Waipaoa* River). This river, in the Tūranga (Gisborne) district, is said to reach the ocean at a place called *Kopututea*.
240. The *Mōtū* River is the main river in the southernmost part of the Bay of Plenty (the northern part of the east coast). *Maraenui* is the name of a settlement just west of the mouth of the *Mōtū*; it is also known now as *Houpoto*.
241. The word *poihiimana* is derived from the word *postman*.
242. *Rongokako* is often said in tradition to have been a giant who arrived on the *Tākitimu* and travelled right around the east coast and beyond, taking enormous strides. See Orbell 1995: 157.
243. Apparently the bowpiece was therefore left in the interior.
244. That is, towards the Waiapu Valley.
245. The location of this is not known.
246. By now the two parties of workers led by Pawa and Awapāka have joined forces again. Since their potted birds are no longer required for a working party (work on the *Horouta* being already finished), they stop and feast upon their birds themselves. They then set off on foot on a long journey to the Waiapu Valley.
247. The location of *Taumata-kai-hinu* is not known.
248. These gourds at *Tai-harakeke* and *Te Awanui* must now take the form of

- rocks. The whereabouts of Tai-harakeke is unknown. The English name of Te Awanui is Port Awanui; it is on the coast south of the mouth of the Waiapu River.
249. As well as the gourd, the anchor and the kūmara must take the form of rocks. The māpou tree, also brought from Hawaiki, may have been identified with one particular tree in that locality. Since Waiapu was Pita Kāpiti's home, he considered that many objects with ritual powers had been left there by the *Horouta*.
 250. The gourd is named after Toetoe, who had carried it all this way. The name Toetoe may mean Remains.
 251. This translation follows an idiomatic use of 'hokia' in a proverb discussed by Kōhere (1951: 18).
 252. Probably the main point here is that the crew were careful this time to ensure that there was no fernroot on board.
 253. The bailing of the bilge is associated here with the distribution of the kūmara, which ever afterwards grew abundantly at Waiapu.
 254. This account of the rituals associated with the planting, cultivation, harvest and storage of the kūmara follows directly upon the preceding account of the voyage of the *Horouta*, as the events that took place on this voyage set the precedent for much that occurred each year during the kūmara rituals. For a detailed analysis of kūmara rituals, based mainly upon a careful study of Pita Kāpiti's account, see Johansen 1958: 112–88. Johansen had access only to an article (Kāpiti 1913) in which the prose sections of Pita Kāpiti's text are given only in translation and the karakia are only in Māori.
 255. We have been told above that this kō, or digging stick, had belonged to Kahukura and was later brought to Aotearoa on the *Horouta*. Apparently the kō employed by tohunga in this region was always named Penu and was identified with this original one.
 256. The māra tautāne (or tautāne field) was a very small field that was dedicated to the atua (or gods) in order to gain their protection. It is clear from this passage that a number of hapū (or subtribes) came together on this occasion, and that they all shared the same tautāne field.
 257. The kō (or digging stick) was employed in digging and planting. The tūkari was a form of wooden spade; as well, this word tūkari referred to the action of forming the hillocks in which kūmara were planted.
 258. This tapu kete (or basket) is to be used in the planting ritual. In the text it is usually spoken of as a tōtōwahi (or in abbreviated form, a tōtō). It is also sometimes spoken of as a rahu, with reference to its physical form (it was made from strips of undressed flax).
 259. Plaited articles employed in ritual were generally made specially on each occasion. Here the plaiting of the kete forms part of the ritual itself. The word tō, which ends each line, is probably the verb meaning 'plant' (as in whakatō).
 260. This is a short form of the word tōtōwahi, which has just been used in the text with reference to the kete.
 261. The word waho, literally 'beyond,' is interpreted here as referring to the ocean, as it often does. The mythical island of Mataterā occurs in a number of traditions, usually as a source of the kūmara. See Orbell 1995: 113.
 262. The tentative translation of takupū as 'horizon' follows Williams 1971: 375.

NGĀ KŌRERO A PITA KĀPITI

263. Each hapū, or subtribe, was composed of a number of whānau, or family groups. Here a number of hapū, each with its own whānau, are involved.
264. This must refer to the tautāne field.
265. The word pure is a general term used of a number of different rituals. It refers here both to the ritual that is about to be performed and to the tapu ovens in which, as part of this ritual, food is to be cooked (then ceremonially eaten).

In this case there are two different kinds of ritual oven. First, there is a very small, tapu oven, the food from which will be eaten by one person. Second, there are some larger ovens from which food will be eaten by a group of finely attired men who are also to be involved in the planting. The small oven is termed an anuanu and the others are mārere. As well as referring to these ovens, the word mārere referred to kūmara (apparently both the seed kūmara and those to be cooked in the ovens) which were involved in these rituals.

We learn from this passage that the ovens known as mārere were placed alongside water. As well, a passage in Pita Kāpiti's story of Paikea (pages 37–38 and 89 above) appears to show that the kūmara known as mārere were placed in the water (apparently, in a stream) as part of the ritual. Compare Johansen 1958: 128–32.
266. Pūeru are heavy shaggy capes made from partially dressed flax; tarahau are similar garments made from kiekie. Perhaps the idea was that if these garments were to be worn, the kūmara would get 'shaggy' like them.
267. The māhiti is a cloak covered with long white fur from dogs' tails. The aronui is a finely woven cloak with a deep tāniko border on one side only; the paepaeroa is a similar garment with a broad tāniko border at the bottom and narrow borders at the sides; the pātea again is a similar garment, with a border only on the bottom. There is apparently no information available about the puhoro.
268. The word maka (like the word whiu) has the primary meaning of 'throw, cast' but is also used in contexts – as here – where the meaning must be 'ceremonially place'.
269. Johansen (1958: 146–56), in the course of a detailed analysis, identifies the kūmara here with the male element, which is about to be joined to the female earth. For Raukata-uri and her companions, see Orbell 1995: 152–53. They are originators of the arts of pleasure, who in the myth of Tinirau and Kae carry off the enemy; Johansen establishes that in this karakia they carry off the kūmara, which are understood as being taken by force into the field. Johansen makes a further identification of the tohunga, who bears the basket of kūmara, with Rongo (the mythical figure associated with the kūmara).
270. Mau-nanea is the name given to the tōtōwahi kete from which the tohunga is planting the tautāne field. The name of this kete appears to mean Establish-abundance.
271. In speaking here of the māra (field), Pita Kāpiti must be referring not to the ordinary, large māra but to the very small, ritual one (māra tautāne), mentioned earlier in this account, which is planted by the tohunga before the other planting takes place. Despite Williams' (1971: 308) interpretation of Kāpiti's account in his entry for pūkiore, this word (translated here as

‘furrow’) must have been used with reference to the māra tautāne only. Evidence for this is provided by a second use of the word pūkiore which occurs below; see footnote 273 below.

272. Now that the planting of the māra tautāne (or tautāne field) is completed, a second and much larger field is planted. While this second field is not for the atua, it must nevertheless be of ceremonial significance, and the planters in their fine garments must be men of rank.
273. This passage shows that the pūkiore (or furrow) formed part only of the māra tautāne. Perhaps a special term was used because of the tapu of this field.
274. As we saw above, this particular kind of pure (one with a very small oven, with food for a single person) is termed an anuanu.
275. Apparently the meaning of this paragraph is that at this point (after the tautāne field had been planted, and after the planting of a second field by the finely attired men), each man organised the planting of his own field, providing a feast for the men who came to plant the field on a day that had been arranged. All the men, apparently, worked together in a group, moving like this from one man’s field to another. On the day that had been arranged, the tapu pole [toko] was placed in the first hillock as a sign that the working party would be there that day.
276. The places named in this karakia are those that the *Horouta* passed during its voyage south from Ahuahu (Great Mercury Island), which it first visited, to Waiapu. It was believed that because the kūmara had been distributed at these places by the *Horouta* during its voyage from Hawaiki, they subsequently grew very well there. The word tāua (translated as ‘the two of us’) is interpreted as referring firstly to the kūmara, and secondly to the tohunga, with the other men involved; it may be that they are to be saved (lifted up) from water across which the *Horouta* travelled. Te Kaha nui a Tiki is the longer version of the placename Te Kaha; the English name of Wharekāhika is Hicks Bay.
277. This must be another version of the mythical name Matatērā.
278. The idea in this passage seems to be that as the kūmara grow in size they will reach the size of each of these kinds of berry.
279. The meaning is uncertain. The line that follows is also obscure and has been omitted from the translation.
280. In the Māori expression ngaki toto, the word ngaki has two different meanings which, however, are here interrelated. As well as meaning ‘clear off weeds, cultivate’, ngaki can mean ‘avenge’ – as in ngaki mate, ‘take vengeance’. The use of the word toto, ‘blood’, and the account of the ritual performed over a broken tuber show that the concept of revenge is involved here. The tohunga must (ritually) ensure that Tū, god of war, will avenge the injury suffered by the tuber so that it may recover its strength. Penu, as we are told elsewhere, is the name of the tapu kō, or digging stick.
281. Perhaps kūmara are spoken of in this way here because they were ritually offered to Rongo-i-amo (who had brought the kūmara from Hawaiki).
282. Since Rongo personifies cultivated plants, the meaning here may be that ‘Rongo [= the kūmara] will grow well, stretching out its runners’.
283. This expression is of uncertain meaning. However, chickweed (kohukohu) was often employed in ritual, as has been seen above.

284. Poutū-te-rangi is usually identified with the star Altair. His appearance in the autumn sky at dawn told the people that the harvest time was near.
285. W. L. Williams interprets this expression as referring to a person, a tohunga, 'whose office it is to dig'. See Kāpiti 1913: 40.
286. Whānui is Vega, fifth brightest of the visible stars. Whānui was thought responsible for the harvest, in that each autumn he sent the mana of the kūmara down to the people of this world.
287. This word was used of certain kinds of hebe.
288. This expression toetoe mātā referred to two kinds of sedge, *Carex diandra* and *Gahnia lacera*. The use below of the word makura suggests that *Carex diandra* is intended here.
289. The translation is uncertain.
290. In these lines the kūmara are apparently associated not with the size of the berries listed, but with their abundance.
291. Wai-pūpuni and Matatērā are lands of origin of the kūmara; see pages 67 and 121 above. Mount Te Whākoau is mentioned in a bird-hunting karakia as a source of abundant birds; see pages 27 and 77. Williams (1971: 53) interprets the word hita in this passage as 'move convulsively or spasmodically'. However, the context suggests rather that hita is another form of whita, 'firm, secure, fast' (Williams 1971: 497).
292. Most of these words (though apparently not 'e kari' ['dig']) are addressed to the kūmara. The kūmara are bare because they are now removed from their covering of earth.

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Glossary

- aroha* love, longing
ariki high chief
atua god
hapū section of an iwi, subtribe
hui meeting
iwi grouping of related hapū, a people
kākaho stalks of toetoe seedheads
karakia ritual chant, with accompanying actions
kaumatua elder, person of senior years and status
kawa ritual performed over a new house or waka, before
use, to remove some of the tapu
kererū New Zealand pigeon
kete basket
kō digging stick
kūmara sweet potato
mana prestige, power
mōrehu the survivors, those left in this world
noa without restriction
pā fortress
pure this word is used of a number of different rituals and
their accompanying ritual ovens
rangatahi the younger generation
rangatira chief, person of high rank
taniwha spirit living, usually, in the sea or inland waters
tangi funeral
tapu sacred, under religious restriction
tikanga ways of doing things, cultural practices
tohunga priest, expert
tupuna, tipuna ancestor, grandparent
waka ship, canoe

NGĀ KŌRERO A PITA KĀPITI

whakapapa genealogy

whānau family, extended family group

wharenuī meeting house

whare wānanga school of learning, house for teaching tapu
knowledge

In the late nineteenth century, the leading tohunga Pita Kāpiti, at Waiapu on the East Coast, dictated an account of the rituals surrounding the cultivation of kūmara and hue (gourds) and the hunting of kiore (rats), kererū (pigeons) and kākā. He also recorded many karakia and accounts of ritual and tradition, particularly those relating to the ancestors of Ngāti Porou.

This first publication of Pita Kāpiti's teachings includes the Māori text in full, an English translation, an introduction and extensive annotations.

This is the third title in the Canterbury University Press series of early Māori writing.

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Cover illustration: *The Ngāti Porou ancestor Paikea, believed to have travelled from Hawaiki to Aotearoa on the back of a whale.*
Illustration based on the carving atop Whitireia,
a meeting house at Whāngārā.



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